

## DOCUMENT RESUME

ED 370 837

SO 023 328

TITLE Visual Arts Activities, K-6. North Dakota Arts Curriculum Project.

INSTITUTION North Dakota State Dept. of Public Instruction, Bismarck.

PUB DATE Jun 87

NOTE 243p.; Developed by the North Dakota Arts Curriculum Project.

PUB TYPE Guides - Classroom Use - Teaching Guides (For Teacher) (052)

EDRS PRICE MF01/PC10 Plus Postage.

DESCRIPTORS \*Art Activities; \*Art Education; \*Creative Activities; Design; Elementary Education; Enrichment Activities; Grade 1; Grade 2; Grade 3; Grade 4; Grade 5; Grade 6; Kindergarten; Learning Activities; State Curriculum Guides; Student Educational Objectives

IDENTIFIERS Art Concepts; \*North Dakota

## ABSTRACT

Focusing on the creative process, this guide enables teachers to encourage elementary students to learn more about art through active participation. A series of activities for kindergarten to sixth grade emphasize art ideas and concepts that are important in an artist's work. Each activity includes concepts, objectives, elements of art, principles of design, vocabulary, materials required, and procedures. Several activities include illustrations and helpful hints. The sections divide the activities by grade level: (1) kindergarten (24 activities); (2) grade one (25 activities); (3) grade 2 (24 activities); (4) grade 3 (27 activities); (5) grade 4 (24 activities); (6) grade 5 (26 activities); (7) grade 6 (26 activities). (CK)

\*\*\*\*\*

\* Reproductions supplied by EDRS are the best that can be made \*  
\* from the original document. \*

\*\*\*\*\*

ED 370 837

# Visual Arts

U.S. DEPARTMENT OF EDUCATION  
Office of Educational Research and Improvement  
EDUCATIONAL RESOURCES INFORMATION  
CENTER (ERIC)

☒ This document has been reproduced as  
received from the person or organization  
originating it.

☐ Minor changes have been made to improve  
reproduction quality.

• Points of view or opinions stated in this docu-  
ment do not necessarily represent official  
OERI position or policy.

"PERMISSION TO REPRODUCE THIS  
MATERIAL HAS BEEN GRANTED BY

C. DELSEMER

TO THE EDUCATIONAL RESOURCES  
INFORMATION CENTER (ERIC)."

## Activities

K-6

### NORTH DAKOTA ARTS CURRICULUM PROJECT

- ☐ CREATIVE WRITING
- ☐ DANCE
- ☐ DRAMA
- ☐ MUSIC
- ☒ VISUAL ARTS



NORTH DAKOTA DEPARTMENT OF PUBLIC INSTRUCTION  
Dr. Wayne G. Sanstead, SUPERINTENDENT  
Bismarck, 1987

SO 023328

**NORTH DAKOTA**  
**VISUAL ARTS ACTIVITIES**  
**K-6**



Dr. Wayne G. Sanstead, SUPERINTENDENT  
North Dakota Department of Public Instruction  
Bismarck, North Dakota 58505

June, 1987

"No person in the United States shall, on the ground of race, color, or national origin be excluded from participating in, be denied the benefits of or otherwise be subjected to discrimination under any program or activity receiving federal financial assistance from the Department of Health, Education, and Welfare."

Title VI, Civil Rights Act, 1964

## FOREWORD

The inclusion of a Visual Arts Curriculum is a vital component in a complete school curriculum. This two-part guide provides a manual to help teachers and school districts identify the basic content of an art curriculum, as well as an activities guide to assist the classroom teacher in carrying out these objectives.

Art provides each person with an important perspective of the world. It fosters creativity and a unique appreciation of one's environment that is essential for helping students make future choices.

*Wayne G. Sanstead*  
Dr. Wayne G. Sanstead  
Superintendent of Public Instruction

## ACKNOWLEDGEMENTS

In 1984, the North Dakota Council on the Arts undertook the task of writing curriculum guides for each of the areas under the arts. This writing encompasses five areas--creative writing, dance, music, theater, and visual arts. Financial support from the National Endowment for the Arts, Grand Forks, West Fargo, Bismarck, Mandan, Williston and Fargo school districts, the Division of Independent Study and the Department of Public Instruction is greatly appreciated.

The able leadership of Jane E. Gudmundson and Wayne Gudmundson in directing the statewide project is gratefully acknowledged. A special thanks to Linda Willis of Minot Magic City Campus School for her efforts in coordinating the writing of the visual arts components of the Project and to Jeanne Kane, Mandan, for her fine illustrations. Also, a special thanks to Dr. Vern Bennett, Superintendent of Fargo Public Schools for his help in initiating and supporting the project.

Finally, acknowledgement of those people who helped with these two documents in many ways:

### WRITERS

Linda Willis  
Magic City Campus School  
Minot

Robert Matz  
Bismarck Elementary Schools

Jane Edwards Gudmundson  
Creative Arts Studio  
Fargo

Jeanne Kane  
Artist-in-Residence  
Mandan

### REVIEWERS

Ronald Boehm  
L. E. Berger Middle School  
West Fargo

Lila Hauge  
Professor  
Mayville State University

Lisa Frigaard  
Hazen Public Schools

Sue Jacobson  
Velva Public Schools

Caroline Mecklin  
Assistant Professor  
Valley City State University

Carol Kelley  
110 Eighth Avenue South  
Grand Forks

A special note of appreciation is extended to the following Department staff for their efforts:

Patricia Herbel, Director of Elementary Education  
Judy Ortlip, Supervisor, Information Processing  
Paula Gabel, Secretary

Charles DeRemer  
Director of Curriculum

## INTRODUCTION

This section of the Elementary Visual Arts curriculum contains a series of activities for each grade, K-6:

Kindergarten	-	24 activities
Grade one	-	25 activities
Grade two	-	24 activities
Grade three	-	27 activities
Grade four	-	24 activities
Grade five	-	26 activities
Grade six	-	26 activities

Focusing upon the actual process of creating, this guide is designed to enable elementary students to learn more about art through active participation. These activities emphasize art ideas and concepts which are important in an artist's work.

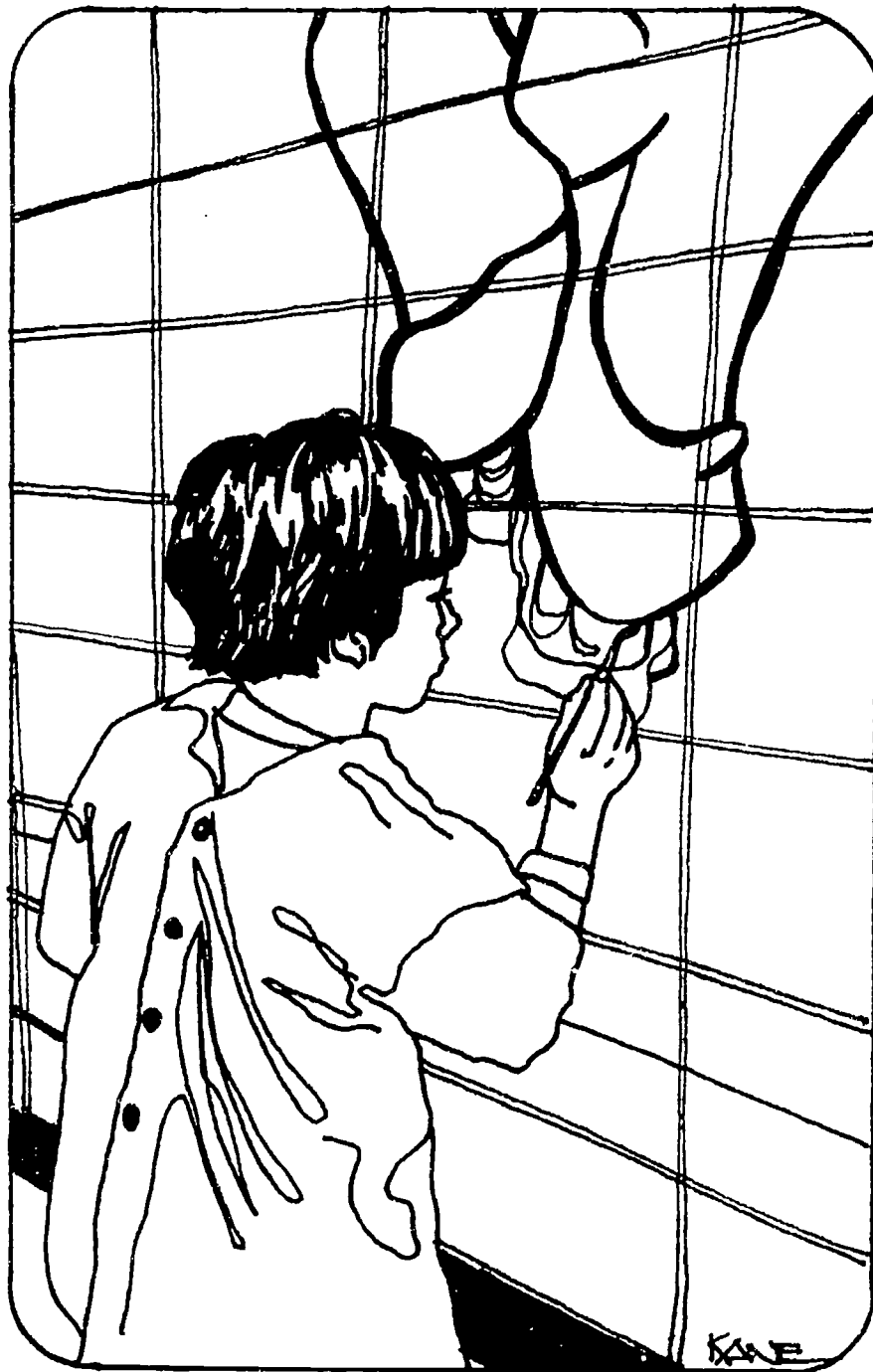
Printed at the top of each activity is the grade level, the activity number within the grade level and the title of the activity. Each activity includes the concept, the objective(s), the element(s) of art, the principle(s) of design, the vocabulary, materials required, and the actual procedures. When the procedures were written, much attention was given to their readability and ease of presentation in a classroom situation. Illustrations and helpful hints were included in many of the activities.

The Teacher's Manual, the second component of the Elementary Visual Arts Curriculum, provides valuable information in the development, implementation and evaluation of a visual arts program. For example, additional information relating to the elements of art and the principles of design listed in each activity may be found on pages 6-8 of the Manual.

The activities in this section may be used in the order presented or independently, following the sequence chart of the various art disciplines as indicated on pages 9-12 of the Teacher's Manual.

The teacher's enthusiasm when introducing an art lesson may determine the success of that lesson. Motivation is a very important part of a successful art activity. Each lesson should be introduced in a way that will stimulate the students' thinking. Questions can be used as a motivational tool because questions lead students to search for their own ideas and solutions to problems. The procedures for each project in the activities section have been written with this in mind--to stimulate the students' imaginations and to hopefully set the stage for rewarding experiences with art.

# ACTIVITIES





## KINDERGARTEN

## ACTIVITIES:

- 1 Line Shapes
- 2 Painting Dreams
- 3 Exploring Space
- 4 Symmetrical Patterns
- 5 Crayon BroadSides
- 6 Fruit and Vegetable Printing
- 7 Screen Rubbings
- 8 Finger Paint Patterns
- 9 Modeling Sculptures
- 10 Pattern Making
- 11 Line Stories
- 12 Collage Pictures
- 13 Colors in Water
- 14 Paper Bag Puppets
- 15 Drawing With Yarn
- 16 Paper Strip Sculpture
- 17 Sponge Painting
- 18 Thick and Thin Lines
- 19 Pictures in Your Mind
- 20 Paper Weaving
- 21 Stamped Lines
- 22 Exploring With Clay
- 23 Career Discovery
- 24 The Eye as a Camera

- CONCEPT: A space enclosed by a line becomes a shape.
- OBJECTIVE: To show that shapes are made with lines
- ELEMENT(S): Shape, line, space
- VOCABULARY: Enclose, outline, long, short, uneven, jagged, curved
- 

MATERIALS: Long pieces of string or yarn  
Color crayons  
Paper

---



- \* Take a long piece of yarn and make a shape on the floor that encloses space. What is your shape?
  - \* Rearrange the yarn to make another shape.
  - \* Take a piece of paper and draw a line so that it encloses a space.
  - \* What shape have you made?
  - \* Make more shapes.
  - \* Color them in.
- 

OTHER THINGS TO CONSIDER:

- \* Look at the work of Paul Klee and Joan Miro. What kinds of lines can you see in their work?

---

CONCEPT: You can paint what you dream.

OBJECTIVE: To give the opportunity to express dreams in a visual form

ELEMENT(S): Color, space, shape

PRINCIPLE(S): Variety

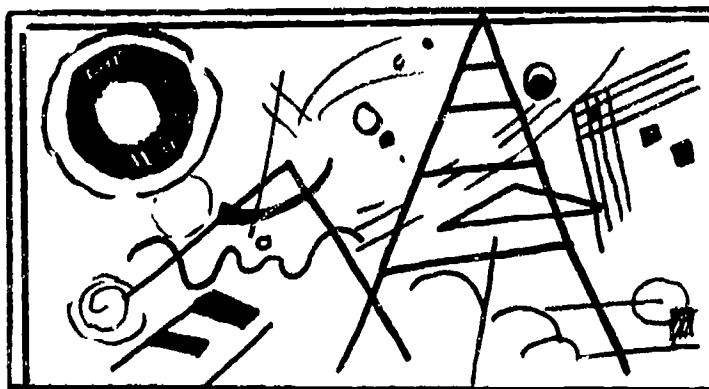
VOCABULARY: Imagination, dream, unusual, colorful, fantasy

---

MATERIALS: Watercolor paint  
Paper  
Water  
Music (teacher choice)

---

- \* Lay down on the floor and close your eyes.
- \* Listen to the music.
- \* Describe what you can "see" as you listen.
- \* Open your eyes and paint a picture of what you saw while you were dreaming.
- \* Tell about what was happening in your dream.



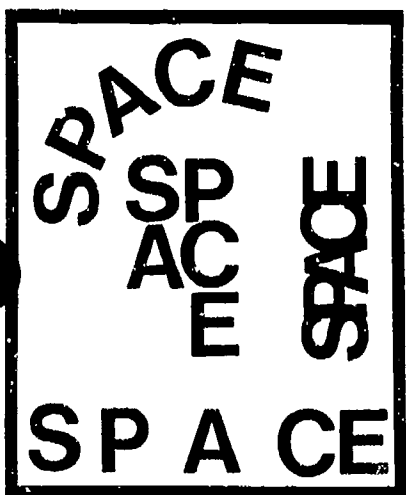
CONCEPT: There are many ways to arrange objects in space.

OBJECTIVE: To give experience in arranging or composing designs and pictures

ELEMENT(S): Space, shape

VOCABULARY: Full, empty, large, small, cramped, scary, happy, lonely, outer

MATERIALS: Pictures of different types of places or spaces  
Crayons  
Paper  
A selection of different objects



- \* Write the word space showing that it can be written in several ways which take up different space.

SPACE                  S<sub>P</sub>A<sub>C</sub>E                  S<sub>P</sub>A<sub>C</sub>E

- \* Talk about different types of spaces, full, empty, wierd, etc.
- \* Explore the space immediately around you with your finger.
- \* Find another space in the room to stand and look above, below, behind and in front of you and tell what you observe.
- \* Arrange objects on a piece of paper so that they take up a little space.
- \* Rearrange the same objects so they take up a lot of space.
- \* Discuss the differences.
- \* Look at pictures of different spaces and describe them.
- \* Take a piece of paper (an empty space) and draw different objects in that space.

---

CONCEPT: Colors will mix.

OBJECTIVE: To experience the random mixing of primary colors

ELEMENT(S): Color, shape

PRINCIPLE(S): Balance

VOCABULARY: Random mixing, primary, pattern, imagination

---

MATERIALS: White paper (9" x 12")  
Tempera paint (red, yellow, blue)  
Brushes  
Water

---



- \* Fold your paper in half the short way, unfold.
- \* On one half paint a big yellow shape about the size of your closed hand; wash out your brush.
- \* Paint a large red shape; wash out your brush.
- \* Paint a large blue shape; wash out your brush.
- \* Make many small spots of color on the same half of the paper.
- \* Look carefully at what you've done.
- \* Close your eyes and remember that pattern in your mind.
- \* Open your eyes and fold the other half of the paper over that pattern.
- \* Rub the back of the paper with your hand--rub it up and down, round and round.
- \* Open the piece of paper.
- \* How many colors do you see?
- \* How is your pattern different?
- \* Does one side look the same as the other?

CONCEPT: Crayon lines can be wide.

OBJECTIVE: To experiment making marks and patterns using the broadside of crayons

ELEMENT(S): Line, texture, color, value

PRINCIPLE(S): Variety, repetition

VOCABULARY: Broad, wide, textured, light, heavy, dark, faint, pressure

---

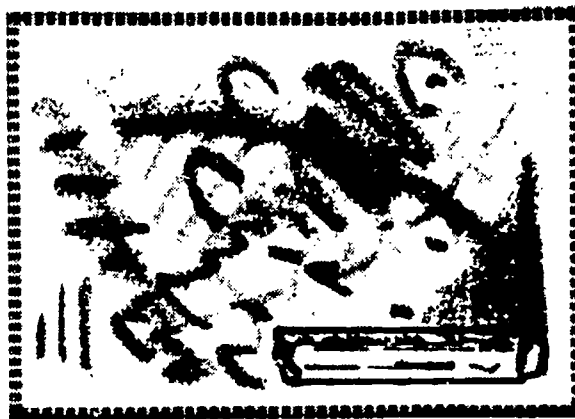
MATERIALS: Broken crayons of varying length  
Paper

---

- \* Use the side crayons to make marks on paper.
  - \* Press the crayon hard in some areas, lightly in others.
  - \* Change directions, change colors.
  - \* Twist crayons on the spot.
  - \* Talk about what you have made.
  - \* Use another piece of paper and produce a pattern using only the broadside of the crayon.
- 

OTHER THINGS TO CONSIDER:

- \* Read Annie's Rainbow, by Ron Brooks. How the World Got It's Color, by Marilyn Hirsh. Hugo and the Man Who Stole Colors, by Tony Ross. What is a Rainbow? by Chris Arvetis.



---

CONCEPT: Fruit and vegetables can be printing blocks.

OBJECTIVE: To create printed patterns from cut vegetables and fruit.

ELEMENT(S): Shape, color, texture

PRINCIPLE(S): Repetition, rhythm

VOCABULARY: Print, overlap, patterns, repeat, design, printing block

---

MATERIALS: Cut fruit and vegetables  
Tempera paint  
Brushes  
Paper

---



- \* Look at the different shapes of the cut vegetables.
  - \* Feel their texture.
  - \* With your brush, paint the cut side of one piece of vegetable.
  - \* Press it onto your paper.
  - \* Repeat.
  - \* Use other colors.
  - \* Use another fruit or vegetable.
  - \* Overlap some of the shapes.
  - \* Create your own design.
- 

OTHER THINGS TO CONSIDER:

- \* Read Over and Over, by Charlotte Zolotow.
- \* Show examples of artist's work emphasizing repetition.

CONCEPT: Textures from objects can be transferred by rubbing.

OBJECTIVE: To create a design by using the technique of rubbing textured surfaces.


ELEMENT(S): Line, color, texture, value

VOCABULARY: Rubbing, impression, pattern

---

MATERIALS: Various types of screen  
Crayons  
Felt tip pens  
Paper

---

- 
- \* Draw wavy lines to divide your paper into four or five areas--use the felt tip pen.
  - \* Put a screen under the paper and with a crayon, rub lightly over the screen to fill in one area of your paper.
  - \* Choose a different color and a different screen and fill in another area of your paper.
  - \* Look at the design you have created.
  - \* How do the rubbings differ?
  - \* What does your design look like?
- 

OTHER THINGS TO CONSIDER:

- \* Try finding other objects to rub and compare their texture with that of screens.



---

CONCEPT: Fingers can be painting tools.

OBJECTIVE: To experience painting with fingers to create a pattern or design

ELEMENT(S): Texture, color

PRINCIPLE(S): Repetition, rhythm

VOCABULARY: Finger paint, knuckles, nails

---

MATERIALS: Finger paints (or diluted tempera)  
Water  
Paper

---

- \* Dip the paper in water.
- \* Place flat on the table.
- \* Choose one color to dip your finger into.
- \* Make a row of finger prints across the page.
- \* Choose a different color.
- \* Paint with your knuckles this time.
- \* Select another color.
- \* Paint with your finger nail.
- \* Make rows of designs with any part of your hand.
- \* Repeat each row.
- \* Look at your pattern.
- \* Describe it.



---

CONCEPT: Sculptures can be modeled.

OBJECTIVE: To give experience in modeling to form sculpture

ELEMENT(S): Form, space

PRINCIPLE(S): Balance

VOCABULARY: Dough, model, consistency, sculpture, receipe, sculptor

---

MATERIALS: (for approximately six students)  
Flour - 2 cups  
Salt -  $\frac{1}{2}$  cup  
Water to mix (approximately 1 cup)  
Cooking oil--a few drops (optional)

---



- \* Today, we are going to become sculptors. Sculptors are artists who work with different materials to make sculptures. The material we are going to use is dough.
- \* Let's mix the dough and test the consistency.
- \* Explain how the dough feels.
- \* Experiment with the dough--make it long and thin, shape by pressing, pulling, squeezing and pinching.
- \* Form your dough into a sculpture.
- \* Describe your sculpture.
- \* When it is dry you can paint it.

---

CONCEPT: Repeated shapes and lines make patterns.

OBJECTIVE: To give practice in pattern making

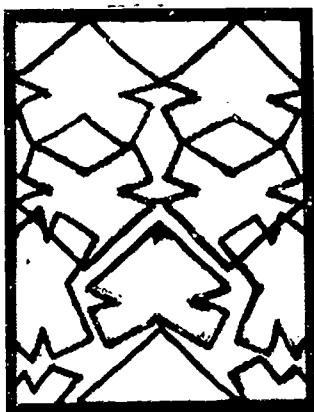
ELEMENT(S): Line, shape, color

VOCABULARY: Pattern, repeat, inside, overlap, up, down, across, diagonally, sequence

---

MATERIALS: Large pencils and crayons  
Paper  
Various colored shapes (6-10 of each)  
made out of construction paper

---



- \* Draw a shape in the air and repeat that shape until you have a long line going up or down.
  - \* Look at the shapes made from construction paper.
  - \* Lay down one shape next to another in a line so that the same shape is repeated.
  - \* Choose another shape and draw that shape and repeat it several times.
  - \* On a piece of paper draw a sequence of shapes.
  - \* Sometimes there can be a shape inside a shape.
  - \* Some shapes can overlap.
  - \* Experiment.
  - \* Look at what you have created--What kind of pattern is it?
  - \* Display the patterns you have made.
- 

#### OTHER THINGS TO CONSIDER

- \* Read "Folding, Arranging and Learning," by Sherry Walker-Taylor, School Arts, November 1985, pp. 35-36.

CONCEPT: Lines can go for a walk in your imagination.

OBJECTIVE: To use the imagination to make up a story with line drawings

ELEMENT(S): Line, shape

VOCABULARY: Imagination, story

---

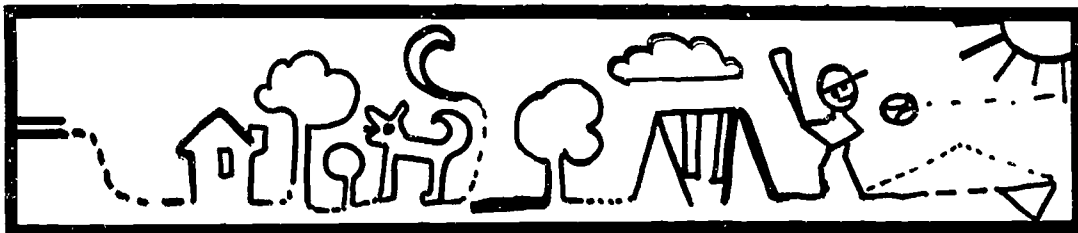
MATERIALS: The book Harold and the Purple Crayon  
Paper  
One color crayon

---

- \* Tell the story of Harold and the Purple Crayon, by Richard Crockett, or something similar.
  - \* Discuss what happens in the story.
  - \* Take a crayon and begin your own story--take the line for a walk--draw what you see.
  - \* Let other people "read" your story.
- 

OTHER THINGS TO CONSIDER:

- \* Paul Klee is an artist who loved to take lines for a walk. Find some examples of his drawings and paintings.



---

CONCEPT: Everything has a texture.

OBJECTIVE: Experience the different textures various materials and objects have and combine those textures to produce a design

ELEMENT(S): Shape, texture, color

PRINCIPLE(S): Unity

VOCABULARY: Rough, smooth, silky, furry, bumpy, fuzzy, design

---

MATERIALS: Stiff paper  
Glue  
Yarn  
Fabric (small pieces)  
Buttons, lace, rick-rack, ribbons, etc.

---



- \* Close your eyes and feel the cloth scraps.
- \* Which ones feel rough?
- \* Which ones feel smooth?
- \* Pick smooth pieces and rough pieces of fabric.
- \* Arrange the pieces in a pleasing way.
- \* Rearrange them in another way.
- \* Glue into place when you have the design you want.
- \* Add buttons, lace, ribbon, etc.
- \* Look at your design and look at what other people have done. Do you see any similarities? Talk about the designs.

CONCEPT: Paint dropped onto a wet surface spreads into interesting shapes.

OBJECTIVE: To experience how water color paint reacts on a wet surface and to exercise imagination in interpreting the shapes created

ELEMENT(S): Color, shape

PRINCIPLE(S): Emphasis

VOCABULARY: Sponge, water color, rinse, splash, fuzzy, irregular

---

MATERIALS: Water  
Sponges  
Brushes  
Paper  
Container for water  
Color paints

---

- \* Use a wet sponge to apply water to the paper. It should be very damp.
- \* Feel the wet paper and compare with a dry piece. How is it different?
- \* Put yellow paint on your brush.
- \* Let the paint drip onto the wet paper.
- \* Watch what happens.
- \* Rinse your brush.
- \* Drop more splashes of bright color on your paper.
- \* Drop more water on your paper too.
- \* What do the shapes look like?

CONCEPT: Ordinary objects can become puppets.

OBJECTIVE: To show how to make a puppet out of a paper bag and other scrap materials

ELEMENT(S): Shape, color

VOCABULARY: Puppet, facial features, placement, characteristics

---

MATERIALS: Small sized paper bags  
Assorted fabric scraps or paper scraps  
Glue  
Scissors

---



- \* Fold the bag as shown
  - \* Decide on the character you want to create; it might be a bear, superman, a robot, a pilgrim.
  - \* Cut out features for the character.
  - \* Glue the features in place.
  - \* To operate, place the hand inside the bag and move the flap up and down.
- 

OTHER THINGS TO CONSIDER:

- \* Make up a puppet play and put on a performance for your friends.
- \* Think of other materials that you could use to make a puppet, e.g., paper plate, old mitten, sock, etc.

CONCEPT: Lines can give shape and substance to an object.

OBJECTIVE: To use yarn to outline and fill in objects thereby creating designs

ELEMENT(S): Shape, line, texture

PRINCIPLE(S): Variety

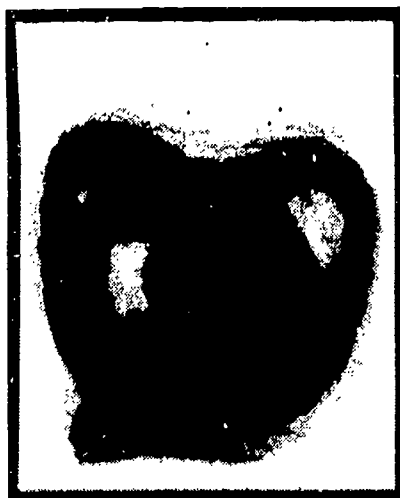
VOCABULARY: Yarn, thick, thin, curved, straight, long, short, spiral, zig-zag, outline

---

MATERIALS: Paper  
Glue  
Yarn  
Pencils

---

- \* Tell me some shapes you know.
- \* Draw a small shape on your paper.
- \* Put glue all around the shape.
- \* Use the yarn to outline the shape.
- \* Use yarn to fill in areas inside the shape.
- \* Your yarn is a colored line--make it do some interesting things--it might zig-zag, go around, leave the page, create a pattern.





CONCEPT: Two-dimensional paper can be made into a three-dimensional form.

OBJECTIVE: To learn how to make paper sculpture

ELEMENT(S): Space, shape, color

PRINCIPLE(S): Emphasis

VOCABULARY: Sculpture, interlock, loop, twist

---

MATERIALS: Cardboard  
Colored paper strips of varying lengths  
Glue

---



- \* Use a piece of cardboard as a base.
  - \* Glue the ends of a colored paper strip together on the cardboard to make a loop.
  - \* Paste another strip on in a different way.
  - \* Add more strips--different colors--different lengths--in a different way.
  - \* Some strips might interlock.
  - \* Some strips might be glued at more points than just the ends.
  - \* Some strips might twist or bend.
  - \* Experiment--use your imagination.
- 

OTHER THINGS TO CONSIDER:

- \* Look at the work of David Smith, Barbara Hepworth, Henry Moore, or Alexander Calder to see different kinds of sculpture.

CONCEPT: Brushes are not the only way to apply paint to paper.

OBJECTIVE: To give experience in applying paint with sponges to create a design

ELEMENT(S): Color, texture, value

VOCABULARY: Sponge, design, stroke, blot, twirl, absorb, bright, dull

---

MATERIALS: Small sponges  
Tempera paint (various colors)  
Paper  
Paper towels  
Water  
Container for water

---

- \* Put sponge into water and watch it soak up the water. Explain what happens.
- \* Pour a little paint on a folded paper towel.
- \* Dip a sponge into the paint.
- \* Paint with the sponge.
- \* You can blot, twirl, stroke, pat the paint with the sponge.
- \* Make a design or a picture.



---

CONCEPT: Artists use thick and thin lines and dark and light lines in their work.

OBJECTIVE: To be able to identify and distinguish between the qualities of lines in art

ELEMENT(S): Line, value

PRINCIPLE(S): Contrast, dominance, emphasis

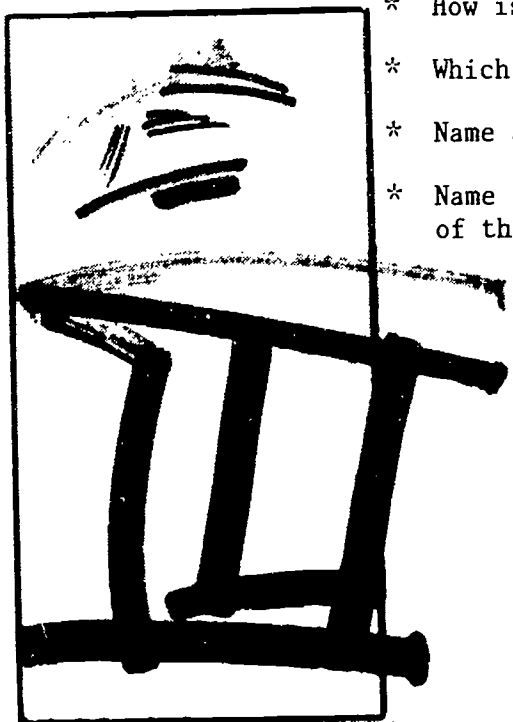
VOCABULARY: Thin, wide, fat, straight, broad, sloppy, narrow, strong, thread-like, soft

---

MATERIALS: Pictures or slides of artwork created with lines, e.g. Cave paintings (Lascaux) Minimal Artists (Frank Stella) Abstract expressionists (Jackson Pollock), etc.

---

- \* We are going to look at the work of different artists like \_\_\_\_\_.
- \* Look at this picture and describe the lines you see.
- \* This is a painting by \_\_\_\_\_ --what kinds of lines does \_\_\_\_\_ use in his painting?
- \* Now look at the painting by \_\_\_\_\_ --how would you describe the lines he uses?
- \* How is the first painting different from the second?
- \* Which painting has the thinnest lines?
- \* Name a painter who uses thick lines.
- \* Name all the colors you can see in the lines of one of the paintings.



CONCEPT: We can make pictures in our mind.

OBJECTIVE: To give experience visualizing images

ELEMENT(S): Color, shape

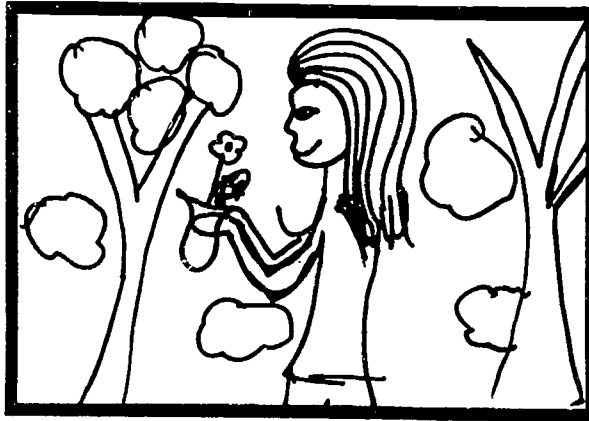
VOCABULARY: Imagine, visualize, container, insect, fragrance

---

MATERIALS: Paper  
Crayons

---

- \* You can draw pictures in your mind. It's fun; let's try.
- \* Close your eyes and picture a special kind of multicolored bug--notice its shape and size
- \* The insect is on a flower; what shape and color is the flower? Does the flower have a fragrance?
- \* The insect and the flower are in a container. Is the container a basket? A bag? Vase? What shape is the container?
- \* The container is being held by a person. Who is the person? What is the person's name? What is the person wearing?
- \* The person is in an unusual place--what makes it unusual? Where is it? Why is the person there?
- \* Now open your eyes and as I remind you of each of the things you pictured in your mind you can draw them on your paper so that I can see what pictures you had in your mind.



---

CONCEPT: Weaving paper strips makes a pattern.

OBJECTIVE: To give experience in the technique of weaving.

ELEMENT(S): Color, shape, line

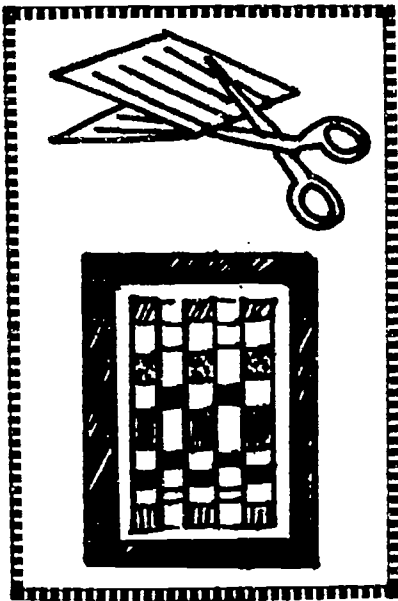
PRINCIPLE(S): Repetition, rhythm

VOCABULARY: Weave, under, over, pattern, slits

---

MATERIALS: Paper (background and strips--colored)  
Scissors  
Glue

---



- \* Fold the paper in half.
  - \* Cut slits in your background paper by cutting across the fold.
  - \* Weave the paper strips in and out of the slits.
  - \* Look at the paper pattern you create.
  - \* Glue the edges to keep the strips in place if you wish.
  - \* Why did you choose the colors for your weaving?
  - \* How is your weaving different from your classmates?
- 

OTHER THINGS TO CONSIDER:

- \* Look for other examples of weaving in the classroom or at home.

CONCEPT: Pattern can be achieved by stamping lines.

OBJECTIVE: To create printed patterns by stamping lines

ELEMENT(S): Line

PRINCIPLE(S): Contrast, repetition

VOCABULARY: Stamping, light, dark, pattern, corrugated cardboard

---

MATERIALS: Small corrugated cardboard pieces  
Tempera (black and white)  
Gray construction paper (9" x 12")  
Paper towels

---



- \* Put a small amount of black paint on one pad of folded paper toweling and white on another.
- \* Dip the edge of a piece of cardboard in white paint and stamp a pattern onto gray paper; stamp all over the paper.
- \* Dip the edge of another piece of cardboard in black paint and stamp a pattern in black all over the paper.
- \* Fill your paper with white and black lines.
- \* Look at your design.
- \* Look at the difference of the light and dark lines.
- \* Describe your pattern.

CONCEPT: Clay can be pinched, rolled, flattened, pressed and decorated.

OBJECTIVE: To give experience of manipulating clay

ELEMENT(S): Shape, space

VOCABULARY: Clay, pinch, roll, flatten, press, decorate, impression

---

MATERIALS: Fist size balls of clay (or other manipulative material, such as Playdough, Baker's clay)  
Canvas, newspaper or paper towels (to cover work surface)  
Assorted clay tools or objects to make impressions in clay  
Glaze (if using clay)

---



- \* Experiment with the clay to see how you can make it change shape.
  - \* Pull it, pound it, roll it, pinch it, etc. Make shapes with it.
  - \* Take another piece of clay--roll it into a ball.
  - \* Press your thumb into the middle of the ball.
  - \* Carefully and slowly pinch the sides outward and upward around the hole to form the walls of the pot.
  - \* Use the tools to decorate the sides of the pot.
  - \* Leave your pinch pot to dry.
  - \* Fire if a kiln is available.
  - \* Glaze if using clay.
- 

OTHER THINGS TO CONSIDER:

- \* Refer to: Children, Clay and Sculpture, Chapter 2, by Cathy Weisman Topal.

---

CONCEPT: You can be an artist when you grow up!

OBJECTIVE: To introduce the kinds of careers that an artist can pursue.

ELEMENT(S): Color, line

VOCABULARY: Artist, career, painter, potter, architect, photographer, sculptor

---

MATERIALS: Tempera  
Brushes  
Paper  
Water  
Examples of work done by painter, potter, architect, etc.  
Pictures of artists working

---

- \* If you like to draw, paint or work with clay, you might like to be an artist when you grow up.
  - \* Some people grow up and paint pictures or make pottery for a living. Some people who like to work with art materials design clothes, houses, or do television commercials.
  - \* If you were an artist, what would you like to be? Would you like to be a painter, a potter, an architect, one who makes commercials?
  - \* Paint a picture of yourself as an artist. Talk about your picture.
- 

OTHER THINGS TO CONSIDER:

- \* Read "Careers," School Arts, March 1981.





CONCEPT: Pictures are everywhere.

OBJECTIVE: To stimulate imagination, and exercise observation

ELEMENT(S): Line, shape

PRINCIPLE(S): Variety, emphasis

VOCABULARY: Camera, shutter, lens, film, photograph, image, stationary, motion

---

MATERIALS: A quiet space  
A camera (any type)  
Paper  
Pencils, markers

---

- \* Show a camera and talk about it.
  - \* Everyone has a camera with them--what do you suppose it is? (your eye)
  - \* Let's use our camera--1, 2, 3, click. Close your eyes.
  - \* Open your eyes and tell about the photograph you took--explain what you saw.
  - \* Was your photograph in black/white or color?
  - \* Was there action in the photograph?
  - \* What was the most interesting feature of your photograph?
  - \* Was it a happy, sad, scary image?
  - \* Draw the photograph you took with your eye.
- 

OTHER THINGS TO CONSIDER:

- \* Tell a story about what you saw happening in your photograph.



GRADE ONE

ACTIVITIES:

- 1 Hand Shapes
- 2 Color Mixing With String
- 3 Painting With Unconventional Tools
- 4 Solar Grams
- 5 Repetitive Patterns
  
- 6 Plant Drawings
- 7 Paper Sculpture
- 8 Textured Patterns
- 9 Blown Lines
- 10 Finger Patterns
  
- 11 Imaginative Paintings
- 12 Shapes and Spaces
- 13 Drawing From the Imagination
- 14 Shape/Space Sculpture
- 15 Printing With Wood Blocks
  
- 16 Design a Shirt
- 17 Drawing From Life
- 18 Painting With Tints
- 19 Words Become Pictures
- 20 Coil Forms
  
- 21 Describing a Work of Art
- 22 Distorting Pictures
- 23 Building Paper Structures
- 24 Cup Puppets
- 25 Fabric Collage

---

CONCEPT: Space surround shapes.

OBJECTIVE: To identify the space around objects as well as the space inside an object.

ELEMENT(S): Shape, spaces, line, color

PRINCIPLE(S): Emphasis, contrast

VOCABULARY: Trace, overlap, surround, inside, outside

---

MATERIALS: Paper  
Pencils  
Crayons

---

- \* With your eyes closed feel your hand--the skin, the veins, the knuckles, the nails, the joints.
- \* With your eyes open see how you can move both hands, stretching, arching, clenching, etc. to make different shapes.
- \* Put one hand on your paper and trace around it many times--try to vary the position and shape of your hand--experiment with overlapping.
- \* Look at the design you have created with your hands.
- \* Color in all the spaces around the hands with lines, dots and shapes to create a pattern.
- \* Leave the hand shapes uncolored.
- \* Tell what your hands are doing in the design.
- \* Make up a poem about your hands.



CONCEPT: Colors may be mixed to create other colors.

OBJECTIVE: To illustrate the mixing of colors

ELEMENT(S): Color, line

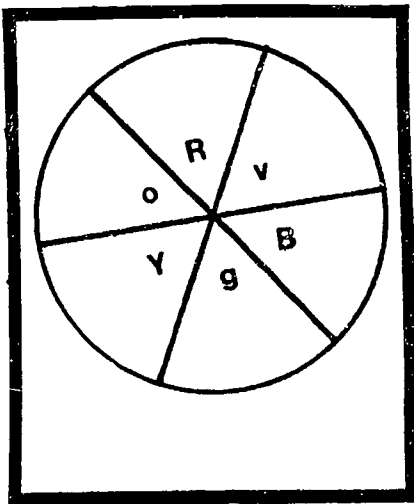
PRINCIPLE(S): Rhythm, repetition

VOCABULARY: Primary colors, mixing, color wheel, green, orange, violet, red, yellow, blue

---

MATERIALS: Drawing paper (9" x 12" or 12" x 18")  
String or yarn--approximately 24" (one for each color)  
Paint containers (small plastic tubs)  
Thinned tempera (yellow, red, blue)  
Color wheel chart

---



- \* Red, yellow and blue are the primary colors. All the rest of the colors on the color wheel can be made from these three colors.
- \* Fold the piece of paper in half the short way; unfold it.
- \* Put a piece of string (approximately 24" long) into each paint.
- \* Squeeze out extra paint between paper towels if necessary.
- \* Lay a piece of string on the paper. Let it curve back and forth.
- \* Fold the paper.
- \* Pull the string slowly out of the folded paper.
- \* Repeat with other strings and colors.
- \* What colors do you see?
- \* What colors appeared when you used red and yellow, blue and yellow, and red and blue?

CONCEPT: There are many types of painting tools.

OBJECTIVE: To give experience in using unexpected painting materials

ELEMENT(S): Line, shape

PRINCIPLE(S): Variety

VOCABULARY: Tools, unconventional, unusual, bold, thick, faint, precise, suitable

---

MATERIALS: Wood blocks  
Cardboard  
Combs  
Twigs, feathers, sea shells, stones,  
sponge, cardboard, etc.  
Tempera paint

---



- \* Brainstorm objects you could use to paint with if you did not have a brush. Make the list as long as you can.
- \* Experiment painting with some of those objects.
- \* How are the lines you have painted different?
- \* Which objects paint precise lines?
- \* Which objects paint bold lines?
- \* Which objects are more suitable to paint with than others?
- \* Paint a picture and select the objects to paint with you think will produce the kind of lines you want.
- \* Show your picture to friends.
- \* Display your work.

CONCEPT: Photographic paper is sensitive to light.

OBJECTIVE: To introduce the technique of making solar grams

ELEMENT(S): Shape, space

PRINCIPLE(S): Balance, contrast

VOCABULARY: Photography, solar gram, light-sensitive paper, design

---

MATERIALS: Studio proof paper  
A selection of found objects  
Sun or overhead projector.  
Photographic fix  
Two 8" x 10" trays (one for fix, one for water)

---



- \* Talk about what happens to the skin on a sunny day.
  - \* Explain that sun can affect special kinds of paper in a similar way.
  - \* Take a piece of studio proof paper and place found objects on the paper in whatever arrangement you like.
  - \* Let the sun shine on the paper.
  - \* Watch what happens.
  - \* Describe what you see.
  - \* Remove the objects from the paper and look at your design.
  - \* Place the paper in the fix for ten minutes.
  - \* Wash the paper for five minutes under running water.
  - \* Allow to dry.
  - \* Look at your design.
- 

OTHER THINGS TO CONSIDER:

- \* Look at the work of Moholy Nagy who made many solar grams or photograms.

---

CONCEPT: Shapes are repeated all around us.

OBJECTIVE: To develop the powers of observation in identifying and creating repeated shapes

ELEMENT(S): Shape, color, line

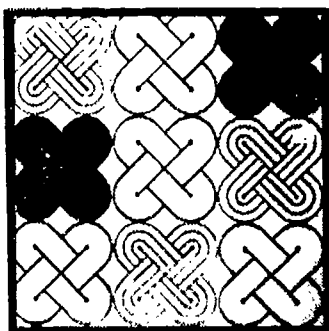
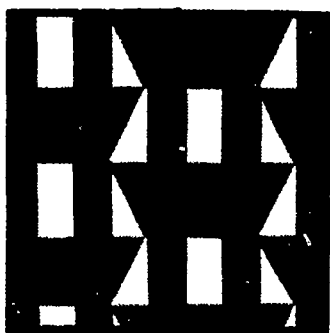
PRINCIPLE(S): Repetition, variety

VOCABULARY: Repeat, vary, rotate, reverse, design

---

MATERIALS: Paper  
Crayons or markers

---



- \* Say exactly what I say, exactly how I say it--If I speak loudly--you speak loudly--if I sing--you sing.
- \* This is called repetition--let's experiment with repetition.
- \* Listen to your heartbeat--feel your pulse.
- \* Make different sounds with different parts of your body--repeat them over and over again.
- \* Repetition happens in visual forms too.
- \* There are shapes repeated all around us--what is the repeated shape on a checker board for instance?
- \* How many examples can you find in this room?
- \* Repetition can be boring--it becomes more interesting when the parts are varied.
- \* Draw a shape and repeat it many times, but vary the size, the color, the spaces in between, reverse it, rotate it, etc.
- \* Color the design you have created--vary the colors too.
- \* Compare your pattern with a friend's pattern.

---

CONCEPT: Each person sees things differently.

OBJECTIVE: To increase conceptual drawing sensitivity through an experience requiring imaginative interpretation

ELEMENT(S): Line, shape

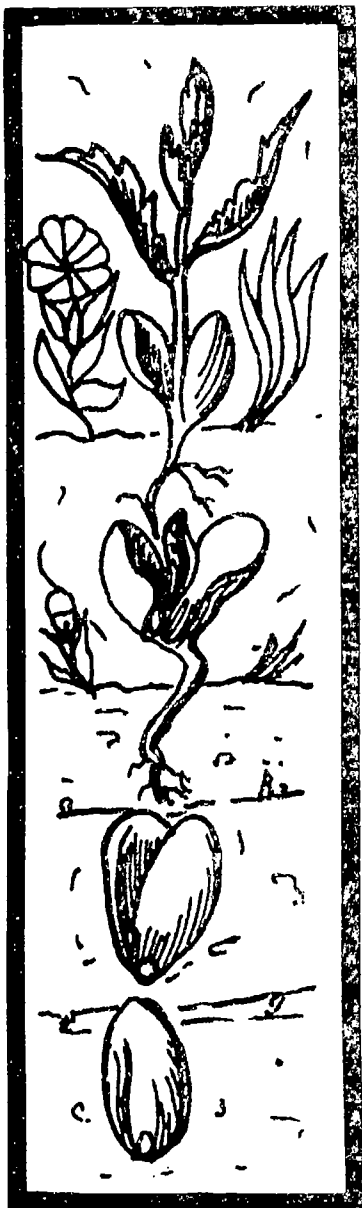
PRINCIPLE(S): Variety

VOCABULARY: Imagine, size, leaf, veins, stems, roots

---

MATERIALS: Paper  
Glue  
Pencils  
Crayons  
Seeds or beans  
Pictures of different plants

---



- \* Look at examples of different plants and compare their size, shape, texture, color, etc.
  - \* Pass around the seeds and feel them; look at them; describe them.
  - \* Glue three or four beans or seeds onto your page at the bottom.
  - \* Imagine that the seeds start to sprout and grow.
  - \* Draw the kind of plant you think would grow from the seed.
  - \* Give a name to your plant.
  - \* Explain how you would care for it.
- 

OTHER THINGS TO CONSIDER:

- \* Plant some seeds and see how they actually grow.
- \* Look at the work of the artist, Henri Rousseau.



CONCEPT: Sculpture can be made from folding, scoring, cutting, bending or creasing paper.

OBJECTIVE: To give practice in creating sculptural forms from paper

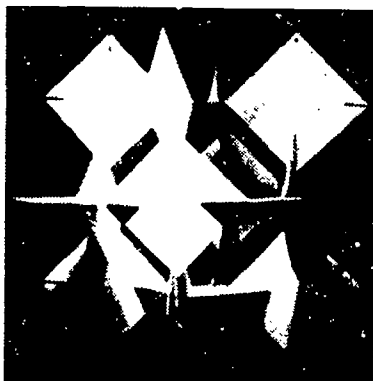
ELEMENT(S): Shape, space

VOCABULARY: Pliable, scoring, creasing, stretching, folding, sculpture

---

MATERIALS: Construction paper  
Tissue paper  
Crepe paper  
Cardboard scraps  
Scissors  
Glue  
Pictures of sculpture or an actual sculpture

---



- \* Here is a picture of a sculpture made by \_\_\_\_\_. What do you notice about it? What is it of? What is it made of? Where would be a good place for this sculpture to be placed.
  - \* What is a sculpture?
  - \* Sculpture can be made of many things, even paper. We are going to experiment with making some paper sculpture.
  - \* Paper can do many things. It can fold, be cut, torn, creased, twisted, (demonstrate each one).
  - \* Experiment with a piece of paper--fold, cut, tear crease and twist it into different shapes.
  - \* Look at the shapes you have created with your paper.
  - \* Combine several shapes together to make your own sculpture.
  - \* Display your sculpture in the classroom.
- 

OTHER THINGS TO CONSIDER:

- \* Refer to: Creative Paper Design, by Rotther, Reinhold.
- \* Make a "sculpture garden" for your school. On a piece of roll paper, draw a pathway and a lake. Place your sculptures in the garden.

---

CONCEPT: Textures have patterns.

OBJECTIVE: To explore the patterns that are in textures

ELEMENT(S): Texture, shape

PRINCIPLE(S): Balance

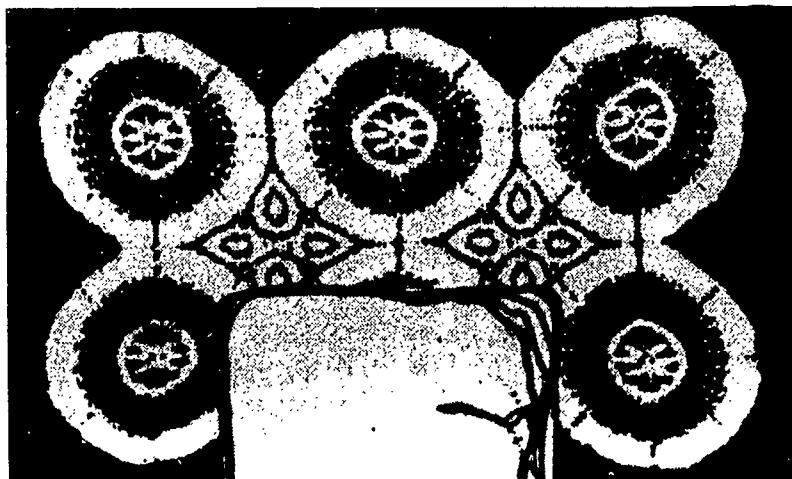
VOCABULARY: Horizontal, vertical, weave, pattern, gritty, bumpy, smooth, rough, impression

---

MATERIALS: Fabric samples (drapery sample books)  
Magnifying glass  
Paper (typing paper or newsprint)  
Crayons

---

- \* Feel several different pieces of fabric.
- \* Texture can be seen too--use the magnifying glass to see the textures--what patterns do you see?
- \* Lay a piece of fabric under one area of your paper and rub gently with a crayon.
- \* Look at the impression you have made--describe the texture.
- \* Select another piece of fabric and fill in another area on your paper.
- \* Continue until you have completed a design of textured patterns that you like, repeat some patterns.
- \* Tell why you like your design.



---

CONCEPT: Lines can vary in width and direction.

OBJECTIVE: To give practice in the manipulation of lines

ELEMENT(S): Line, color

PRINCIPLE(S): Movement, rhythm, variety

VOCABULARY: Wide, narrow, erratic, squiggly, jagged, wierd, overlap, intertwine

---

MATERIALS: Straws  
Small brushes  
Paper (12" x 18")  
Water base ink or tempera  
Crayons

---

- \* Close your eyes and imagine this--you are a drop of ink at the end of a camel hair brush that gets painted onto a piece of paper and blown about by the straw into a very unusual shape.
- \* Open your eyes and explain how you felt.
- \* What did you become?
- \* Paint a line of ink on your page.
- \* Use a straw to blow the wet ink in many directions. Practice first.
- \* Look at the lines and shapes you have created.
- \* Turn your paper around and look at the lines from a different angle--what does it remind you of?
- \* Make up a story about this fantastic line.
- \* Use your crayons to add to the picture.



---

CONCEPT: Designs need balance and rhythm.

OBJECTIVE: To give experience in creating textured designs which have balance and rhythm

ELEMENT(S): Texture, line

PRINCIPLE(S): Balance, rhythm, repetition

VOCABULARY: Design, spiral, alternate, diagonal, horizontal

---

MATERIALS: Paper  
Finger paints

---

- \* Look at your hand--it has many parts; each has a different shape and a different texture. (thumb, fingers, knuckles, palm, fist, side, back, nails, etc.)
- \* Press your nail into the paint and print several nail prints. They could be in a line, a spiral, a diagonal, up and down, etc.
- \* Choose a different part of your hand and print with that part several times.
- \* Repeat with another part of the hand.
- \* What rhythm have you created?
- \* What textures can you create with different parts of the hand?
- \* Is your design balanced--does one part seem equal to the other?
- \* Display your patterns.



CONCEPT: Using the imagination is important.

OBJECTIVE: To practice using the imagination and to paint the results

ELEMENT(S): Texture, color, shape

VOCABULARY: Painting, fantasy, imagination, habitat, personality

---

MATERIALS: Paint  
Brushes  
Paper towels or sponge  
Paper  
Poems about imaginary animals

---



- \* I am going to read you a couple of poems about imaginary animals and we will discuss them.
- \* Close your eyes and think of two real animals and combine them into one in your mind. Describe what your imaginary animal looks like.
- \* Draw this animal the size of your paper.
- \* What texture skin does your animal have?
- \* What color is your animal?
- \* Does the animal have a pleasant personality? How can you tell?
- \* What kind of habitat would this animal live in?
- \* Paint the picture of your animal and the habitat it lives in.

CONCEPT: Space can be divided by shapes.

OBJECTIVE: To learn how to break up space in the picture plane

ELEMENT(S): Space, shape, line

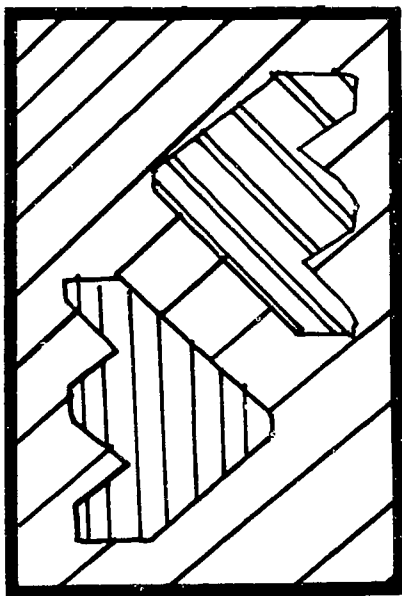
PRINCIPLE(S): Variety

VOCABULARY: Picture plane, divide, pattern

---

MATERIALS: White paper  
Colored paper  
Scissors  
Paint  
Brushes  
Paste

---



- \* What does it mean to divide space? (Take a piece of paper and draw a line across it or divide up a box of pencils in equal or unequal parts to illustrate.)
  - \* Cut out a shape from colored paper and lay it on white paper.
  - \* Look at the shape.
  - \* Look at the space around it. Draw five lines to divide that space.
  - \* Paste the shape down.
  - \* Fill in the divided spaces around the shape with lines, dots, blotches, any pattern you can think of.
  - \* Describe the spaces around the shape.
  - \* Are the spaces also shapes?
  - \* Is the shape a space?
- 

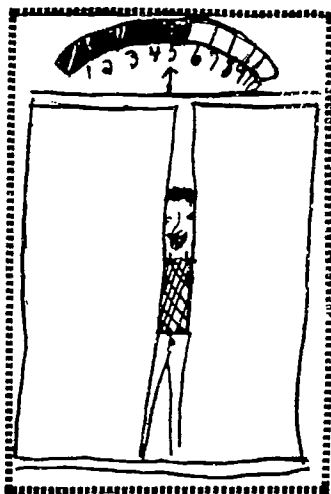
OTHER THINGS TO CONSIDER:

- \* Look at the work of Wassily Kandinsky and Mark Rothko.

- CONCEPT: A sequence of events suggested to the mind will evoke the imaging of a unique space.
- OBJECTIVE: To exercise the imagination and to draw what is seen from a suggested situation
- ELEMENT(S): Space, color, line, shape
- VOCABULARY: Ascend, descend, inhale, exhale, experience, imagination

MATERIALS: Paper  
Colored pencils

- \* We are going to play a game to exercise our imaginations.
- \* Lay down on the floor and inhale and exhale slowly. Do this three times. Close your eyes and listen to what I am going to say.



- \* Imagine that you are standing in front of an elevator door. The door opens and you walk in. The door closes and immediately you begin to descend. You go down, one, two, three, four, five floors and come to a halt. The door opens and you step out into a dimly lit space.
- \* Open your eyes.
- \* Tell me what you saw in that space. What did you hear? Describe how you felt. What did you smell? What did you taste?
- \* Draw a picture of what happened in that space. Tell your friend about it. Ask someone else to tell you what they experienced.

CONCEPT:            Space can be integrated into a solid form.

OBJECTIVE:           To create a sculpture by pressing and poking a solid ball of clay

ELEMENT(S):        Shape, space

PRINCIPLE(S):      Repetition

VOCABULARY:        Nonobjective, deep, shallow, positive, negative, sculpture. abstract

---

MATERIALS:        Fist size balls of clay (soft but not sticky)--If clay and kiln are not available, other manipulative materials such as Playdough or Baker's clay  
Glaze or acrylic stain

---



- \* Pat clay into a ball.
  - \* Poke and press openings into your clay ball. Use fingers, thumbs, palms, knuckles.
  - \* Make openings different in size and shape.
  - \* Poke some openings all the way through.
  - \* Gently press some deep and shallow spaces.
  - \* Poke and press until you like the shape of your sculpture and the way it uses space.
  - \* Your sculpture is to be nonobjective. (It is not supposed to look like anything.)
  - \* Look at your sculpture from all directions. Which way do you like it best?
  - \* Name your sculpture.
- 

#### OTHER THINGS TO CONSIDER

- \* Jean Arp was an artist who made abstract or nonobjective sculpture. Look for examples done by this sculptor.



---

CONCEPT: Overlapping and interlocking shapes create designs.

OBJECTIVE: To create designs by printing with blocks of wood

ELEMENT(S): Color, shape, texture

PRINCIPLE(S): Rhythm, variety, repetition

VOCABULARY: Design, overlap, interlock, technique, printing, block

---

MATERIALS: Scraps of wood (different shapes and sizes)  
Paper (12" x 18" or bigger)  
Tempera paint  
Paper towels or sponges  
Newspapers

---



- \* Pour a little paint on a paper towel. This is your printing pad.
- \* Look through the wood blocks and select a shape you like.
- \* Press the block into the paint.
- \* Press the painted block onto your paper. (Put newspaper under your paper to act as a pad.)
- \* Experiment with pressing lightly and hard. What is the difference?
- \* Repeat printing your shape to make a design.
- \* Select another block shape.
- \* Choose another color and make a second printing pad.
- \* Add to your design.
- \* Experiment with interlocking and overlapping the shapes.
- \* Explain what happens when colors overlap.
- \* Maybe your design can be used as wrapping paper.

CONCEPT: Art is all around us.

OBJECTIVE: To design objects used in daily life

ELEMENT(S): Color, line, shape

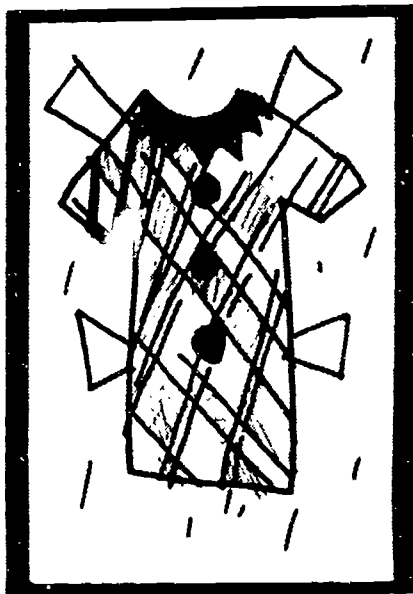
PRINCIPLE(S): Repetition, variety

VOCABULARY: Artist, design

---

MATERIALS: Drawing paper (9" x 12")  
Felt markers  
Pencils

---



- \* Artists design furniture, clothing, towels, dishes, and many other items we use everyday. What are some other things that you use everyday that an artist may have designed?
  - \* Artists think about what colors and lines to use as well as for what it is going to be used.
  - \* Pretend you are a clothing designer. Your job is to design a shirt.
  - \* Look at your classmates' shirts and blouses. What colors have been used? What shapes? Have they been repeated. How has the designer used line?
  - \* Design a shirt that you would like to wear. First think about the shape of the shirt. Will it have long sleeves or short sleeves? Do you want a collar? Buttons? What colors do you want to use? Try to design your shirt so it is different from your friend's.
  - \* Look at all the different shirts you and your friends have designed.
  - \* Display them.
- 

OTHER THINGS TO CONSIDER:

- \* Examples of actual shirts, pictures or slides could be used.
- \* Read "Careers," School Arts, March, 1981.

CONCEPT: Drawing involves seeing.

OBJECTIVE: To give experience in drawing actual objects and to increase perceptual skills

ELEMENT(S): Shape, line

PRINCIPLE(S): Emphasis

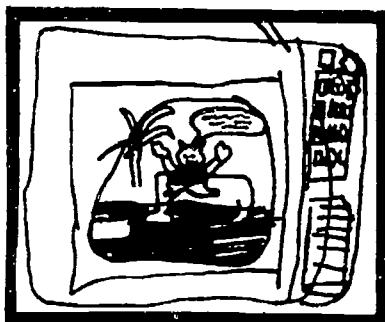
VOCABULARY: Seeing, observe, details, describe

---

MATERIALS: Paper  
Pencils  
Objects to draw (e.g. crayon box, glue bottle, milk carton, forks, spoons, etc.)

---

- \* Look carefully at the object.
  - \* Look at its shape.
  - \* Are there any shapes inside the outline shape?
  - \* Describe the shapes you see in as much detail as possible.
  - \* Close your eyes and draw in the air the shape of the object.
  - \* Open your eyes and look at the object again.
  - \* Draw on a piece of paper what you see.
  - \* Hold your drawing up against the actual object.
  - \* What differences do you notice?
  - \* What kinds of lines did you use?
  - \* What part of the object did you emphasize?
- 



---

OTHER THINGS TO CONSIDER:

- \* Look at the work of Toulouse Lautrec and see how he used line.

---

CONCEPT: White added to a color makes a tint.

OBJECTIVE: To give experience in making tints of a color

ELEMENT(S): Color, value

PRINCIPLE(S): Variety

VOCABULARY: Mix, tint, lighter, vary, pure, bright, palette

---

MATERIALS: Tempera--one color plus white  
White paper (9" x 12")  
Brushes  
Water  
Paper  
Egg carton or paper plate  
Pencil

---



- \* Divide your paper by folding or drawing lines so that there are several spaces.
  - \* Paint one space with the pure color.
  - \* Use the egg carton or the paper plate as a palette--mix a drop of pure color into some white paint.
  - \* Paint one space of your paper with this tint.
  - \* Mix more color with that tint.
  - \* Paint another space with that tint--how is it different from the first tint?
  - \* Repeat, adding more color to the white each time--notice what happens.
  - \* Which tint do you like best?
  - \* Describe the design you have painted.
- 

OTHER THINGS TO CONSIDER:

- \* Paint a picture using a pure color and several tints.

---

CONCEPT:	Words can be pictures.
OBJECTIVE:	To stimulate the imagination and give experience in visualizing words
ELEMENT(S):	Color, line, shape
PRINCIPLE(S):	Emphasis
VOCABULARY:	Imagination, visualize, magic, fantasy, imaginary

---

MATERIALS: Watercolors  
Paper (12" x 18")  
Brushes  
Water container

---



- \* Today we are going to use our imagination and think of some unusual things that we might see.
- \* I will start off and we will go around the class as we sit in a circle and tell everybody what we saw. We will all start with the same phrase, "One day I saw," but everybody will choose something different to see.
- \* One day I saw a red plush over-stuffed chair . . . . Now it is the next person's turn. One day I saw . . . .
- \* This time I am going to tell you something different that I saw. One day I saw a giant many colored seagull in the sky. It was floating in the air. Some of the feathers fell and I caught them. The feathers turned to water in my hand. It was a magic seagull.
- \* As I repeat the story, close your eyes and visualize, see that giant seagull in your mind.
- \* Now take a piece of paper and draw and paint what you think the seagull and his water feathers look like. You can be in the picture yourself if you wish.

---

CONCEPT: Clay can be formed into coils.

OBJECTIVE: To give experience of manipulating clay into coils

ELEMENT(S): Shape, line

PRINCIPLE(S): Repetition

VOCABULARY: Clay, coil, blend

---

MATERIALS: Fist size balls of soft clay (or other manipulative materials, such as Play-dough, Baker's clay)  
Canvas, newspaper, or paper towels  
Clay tools (wooden)  
Glaze (if clay is used)

---

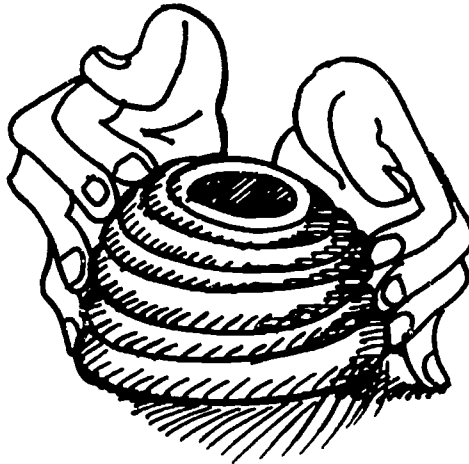
- \* Place canvas, newspaper, or paper towel on your desk or work area.
- \* Flatten a fist size ball of clay into a circle or oval for the bottom of your coil pot. (Bottoms made with coils tend to pull apart during drying.)
- \* Take another fist size ball of clay.
- \* Roll the clay ball using the palms of your hands into a thick roll (1 inch diameter).
- \* Cut this into 3 to 4 inch lengths. Roll these pieces into coils of desired thickness. Cut off ends of coils.
- \* Notice that when you are rolling coils you need to use a back-and-forth motion rather than too much pressing downward. (This causes the coils to flatten.)
- \* Start laying the coils one on top of another. Pat each coil gently onto the other. (Too much pressure will cause the pot to collapse.)
- \* The coils should be blended on the outside. Use the thumb or forefinger of one hand and hold the wall in place with the other hand. Using a downward motion, blend the coils together.

- \* Keep adding coils and blending until you have the height you want. (approximately 3-4 coils)
- \* See how the coils show repetition.
- \* After you have finished, allow to dry slowly. Cover lightly with plastic or newspaper sheets.
- \* Bisque fire and glaze.

---

OTHER THINGS TO CONSIDER:

- \* Show pictures or slides of coil pottery done by ancient cultures.



CONCEPT: Everyone can describe a work of art.

OBJECTIVE: To give experience in looking at and describing a work of art

ELEMENT(S): Color, shape, texture

VOCABULARY: Subject matter, story, reproduction

---

MATERIALS: Reproductions of art works or actual art works

---



- \* What is a (painting, sculpture, drawing, etc.)?
  - \* Who does a (painting, sculpture, drawing, etc.)?
  - \* What tools does an artist use?
  - \* Are all art works the same? Why not?
  - \* Artists always use their imagination when they create--let's look at some examples of artists' work.
  - \* This piece of art is done by \_\_\_\_\_. Tell what you notice about the piece. What material has the artist used? What is the art work about? How does this piece make you feel? Pretend that you are in the art work--describe what is happening.
  - \* Look at this art work by \_\_\_\_\_. Look at it hard for one minute. Close your eyes and see what of the art work you remember.
- 

OTHER THINGS TO CONSIDER:

- \* Teachers can give some background information about the artists, when they lived, where, etc.
- \* Go on a field trip to a local gallery.



---

CONCEPT: Artists often distort reality in order to communicate an idea or an emotion.

OBJECTIVE: To give experience in altering a realistic image

ELEMENT(S): Shape, space

PRINCIPLE(S): Balance, emphasis

VOCABULARY: Distort, fracture, reality

---

MATERIALS: Scissors  
Old magazine pictures  
Paper  
Glue

---



- \* Look through the pictures and find one you like.
- \* Explain what is happening in the picture.
- \* Cut the picture into strips.
- \* Put the strips on your paper and move them around--change the picture--distort it.
- \* Glue down the pieces when you have them in the position you like--remember it is your decision.
- \* Describe how distorting the picture has changed the image.
- \* Write or tell a story about the distorted picture.

CONCEPT: Buildings are comprised of many shapes.

OBJECTIVE: To develop observational skills and to practice construction techniques

ELEMENT(S): Shape, space

PRINCIPLE(S): Balance

VOCABULARY: Habitat, building, structure, construction, architecture, design, school, church, supermarket, apartment

MATERIALS: Grocery bags (crumpled newspaper to fill bags to give stability)  
Paint  
Construction paper  
Scissors  
Glue  
Selection of pictures of different types of buildings



- \* Look at the pictures of buildings and tell me what you notice about these structures.
- \* Identify the different shapes seen in the buildings.
- \* Using the paper bags, be your own architect and design and construct a building.
- \* Decide on the type of building first.
- \* What shapes will the windows be?
- \* What size will the door be?
- \* What kind of person would live in the building?
- \* What might be the location of your building--town, country, lake shore, etc.?

OTHER THINGS TO CONSIDER:

- \* Show examples of Diego Rivera's murals on buildings.
- \* Make murals for the paper bag buildings.

CONCEPT: Everything has a habitat or space that it occupies.

OBJECTIVE: To explore and create animal habitats.

ELEMENT(S): Space, shape

PRINCIPLE(S): Variety

VOCABULARY: Environment, observe, habitat, imagination

---

MATERIALS: Styrofoam cups  
Straws  
Construction paper scraps  
Scissors  
Masking tape  
Crayons

---



- \* Tell me the name of some animals or birds or fish and describe their habitat (where they live). For example, where does a bee live, what is its habitat like?
  - \* Let's see if we can create an animal habitat puppet from the materials provided.
  - \* First of all, select one animal you like. Draw that animal, color it and cut it out. With the tape attach the straw to the animal.
  - \* Cut a hole in the cup for the straw to pass through. Now you can move your animal.
  - \* How can you make the cup look like the animal's environment? For example, if you chose a bee you might make the cup look like a hive or if you chose a dog, you might construct a dog house. Use your imagination!
  - \* Make the habitats as interesting as possible.
- 

OTHER THINGS TO CONSIDER:

- \* Make up a story for your puppet and perform it to your class.

CONCEPT: It is possible to "draw" with fabric.

OBJECTIVE: To give experience in making a fabric collage

ELEMENT(S): Color, shape, texture

PRINCIPLE(S): Variety

VOCABULARY: Collage, fabric, pattern, background, soft, bumpy

MATERIALS: Scraps of fabric (various sizes, shapes, colors, sample of collage patterns etc.)

White glue

Background paper or fabric

Example of fabric collage



- \* Today we are going to be fiber artists. We are going to "draw" pictures without a pencil or paintbrush or marker. Can you guess what we might use?
- \* We are going to use fabric and glue and scissors.
- \* Here is an example of a picture made with fabric. This kind of artwork is called fabric collage. Collage is a French word which means to piece together.
- \* Fabric is very interesting to work with because it has texture. Texture is the way something feels when you touch it.
- \* Describe the texture of these pieces of fabric, (bumpy, harsh, soft, silky, furry, etc.)
- \* Sometimes fabric is a solid color--the same color all over. Find an example of a solid color in the fabric box.
- \* Sometimes fabric is patterned. What kind of pattern can you see on this piece of fabric?
- \* Often the shape of a piece of fabric will remind you of something. What does this shape remind you of?
- \* These shapes of fabric can be arranged in an interesting way to make a design.

- 
- \* First select a background--either paper or fabric.
  - \* Next select pieces of fabric you like and think go well together. If you need to change the shape of the fabric it can be cut any way you wish.
  - \* Experiment arranging the shapes together in different ways until you find the way you like best.
  - \* Glue all parts down carefully piece by piece. Only use a little glue otherwise it will ooze through the fabric and leave a mark.
  - \* After you have finished your collage, think of a title for the piece and hang it up so others can enjoy it too.

GRADE TWO

ACTIVITIES:

- 1 Painting With Colors
- 2 Designing Postcards
- 3 Visualizing Images
- 4 Underwater Drawing
- 5 Shape in Motion
- 6 Value Painting
- 7 Animal Sculpture
- 8 Life Size Self-Portrait
- 9 Paper Bag Masks
- 10 Geometric Line Design
- 11 Line Prints
- 12 Soft Sculpture
- 13 Patterned Insects and Bugs
- 14 If I Had Three Ears
- 15 Pinch and Coil Forms
- 16 Draw a Shoe
- 17 Extending Photographs
- 18 Mixed Media Drawings "Art and Life"
- 19 Printing With Found Objects
- 20 Watercolor Resist
- 21 Magazine Collage
- 22 Positive and Negative Shapes
- 23 Walking Into a Painting
- 24 Wood Sculptures

CONCEPT: White light is comprised of all the colors of the spectrum.

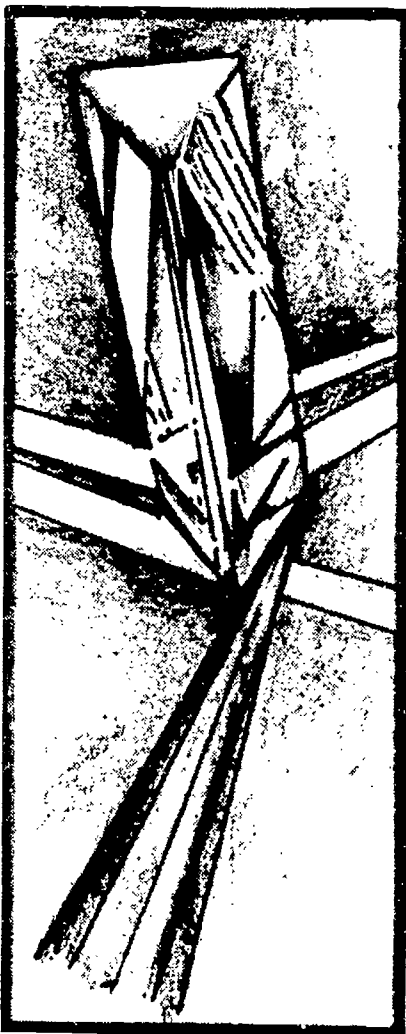
OBJECTIVE: To give experience in recognizing the expressive quality of color through painting with watercolors

ELEMENT(S): Color, shape, line

PRINCIPLE(S): Variety, value

VOCABULARY: Expressive, prism, palette, tone, neutral, bright, vivid, dull, soft, rainbow

MATERIALS: Prism  
Story about Sir White  
Examples of different painter's work  
e.g. Van Gogh, Renoir, Miro, etc.  
Watercolor paints  
Paper



- \* I am going to read you a story called Sir White and while you are listening to the story, I am going to pass around this object, (the prism). Does anyone know what it is? Prisms are very interesting to experiment with. While you are listening see what you can observe or find out about the prism. Also be listening hard to the story because at the end I am going to ask you many questions about what happened.
- \* What color did Sir White turn when he was sad? When Sir White turned yellow it was because he was \_\_\_\_? If someone says, "I'm green with envy," what do they really mean? What color do you feel right now? What color do you feel when you are friendless? Why do you suppose colors express feelings?
- \* While you were experimenting with the prism, what were some of the things you observed?
- \* How is a prism like the story of "Sir White?"
- \* Color makes our lives much more interesting. Color is light. All the colors of the spectrum are contained in white light.
- \* Which colors make up the rainbow?
- \* Look at these paintings done by different artists. What kinds of colors do these artists like? (bright, neutral, soft, dull)

- \* Use the watercolor paints to create your own painting.
- \* Remember to treat your paints and brush like good friends and they will last a long time. Dip your brush in water to soften the bristles--before dipping into paint. Also rinse your brushes in between color changes.
- \* Gently stroke the brush into the color paint you want. If you want a light color use less paint and more water. If you want a bright vivid color, use more paint and less water.
- \* Always remember to wash your brush every time you change colors.
- \* Close the lid of your palette when you are finished so that it will not crack and dry out.
- \* Show your colored painting to your friends and family.



## SIR WHITE

A long time ago before there were any creatures on the world, the sun would always shine and the days would be long and warm. It was on one of these especially beautiful days that there appeared a dragon by the side of a beautiful clear lake.

This was a very strange and special dragon, not anything like the dragons we have around today. It just so happens that this particular dragon's name was Sir White because he was so new that he did not even have a color.

Sir White would have great fun playing by the clear lake and in the cool woods, until one day, as he was resting by the water, he started to think of how nice it would be to have a friend to play with. The more Sir White thought about it, the sadder he got, and when Sir White was sad, a very strange thing happened--he got a blue stripe down his side. It was a beautiful blue that would change to different kinds of blue, but it did not help Sir White to find a friend.

A few days later, Sir White was walking in the woods and he heard a loud noise. It was a strange noise and it frightened Sir White so much that he turned a bright yellow. This was a beautiful yellow but it still did not help Sir White find a friend.

By this time, Sir White was starting to get very angry about not finding a friend. In fact, he got so mad that he turned a deep, deep red and charged around the lake until he was so tired, he could not move another step, so he sat down by the clear lake to rest.

As he was resting the sun started to set and as Sir White watched, he thought to himself how beautiful it was. He liked it so much that he became jealous of its beauty and before long he became envious and when that happened he started to turn green with envy.

By this time Sir White was in bad shape. He was sad and mad and jealous and afraid, but worst of all, he was friendless. Sir White was so confused that he started to cry.

Well, Sir White was just about to give up hope, when out of the lake and out of the woods came all of the animals in the world. They came to see the dragon they had been watching from their hiding places. All the animals had wanted to be Sir White's friend, but they were afraid until they saw how nice and kind he was.

Everyone was so happy that they had a big party. During the party one of the smallest birds in the world was sitting on Sir White's shoulder and asked Sir White why he had such a plain name. Sir White thought and thought, but he did not really know, so he asked what his name should be.

Well, everyone sat around to think about it, when all of a sudden that same little bird said, "Why don't we call you Rainbow?" Then the other animals cheered and laughed and said, "What a GREAT name for such a beautiful dragon."

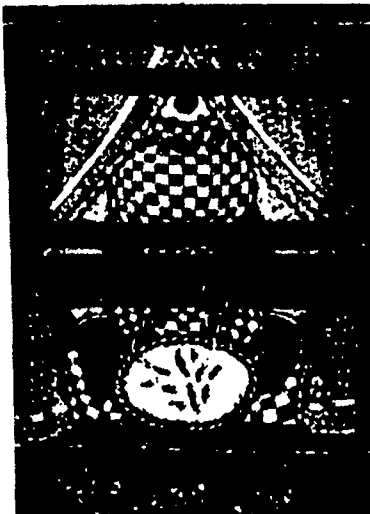
So, if you are out some very special day when the sun comes out, you may see Rainbow running across the sky.

CONCEPT:        Graphic designers create postcards.  
OBJECTIVE:        To give experience in graphic design  
ELEMENT(S):       Line, color, shape  
PRINCIPLE(S):     Variety, balance  
VOCABULARY:       Graphic designer, subject matter,  
                      styles, reverse, layout, design, sketch

---

MATERIALS:       Tag board pieces (approximately 8" x 5")  
                      Markers  
                      Colored pencils or pastels  
                      Pencils  
                      Scraps of paper  
                      Examples of different types of postcards

---



- \* Can anyone describe a postcard they have seen that was funny or particularly interesting?
  - \* Look at these examples of different types or styles of postcards. Describe what you notice about them. What is the subject matter? What colors have been used? What shapes can you see? Who might you send this postcard to? Why?
  - \* Look at the reverse side of the postcards. What is its purpose. How is it laid out?
  - \* Postcards are specially designed by artists called graphic designers. They make the decisions on the subject matter, who the card might appeal to, or be appropriate for, what colors to use, how to lay out the back, etc.
  - \* Try being a graphic designer. Use the scrap paper to sketch your ideas first. Choose the idea you like best.
  - \* Create your own postcard on tag board. Do not forget the reverse side.
  - \* Mail your card to a friend or relative.
- 

#### OTHER THINGS TO CONSIDER:

- \* Invite a graphic artist to your classroom to talk about their job.
- \* Start collecting postcards. Display your collection.

CONCEPT: You can see pictures in your mind.

OBJECTIVE: To practice the ability to visualize images

ELEMENT(S): Shape, color

PRINCIPLE(S): Variety

VOCABULARY: Design, visualizing, images, concentrate, day dreaming, sequence

---

MATERIALS: Paper  
Pencils  
Crayons

---

- \* Seeing pictures in your mind takes practice. Have you ever stretched out on the grass and looked up at the clouds and imagined seeing all sorts of things? What are some of the images you have seen in clouds?
- \* Let's try an exercise. Clear all thoughts from your mind. Close your eyes, think about the center of your forehead. Think about the spot right between your eyebrows. That spot begins to bulge. The bulge gets bigger-bigger-bigger. Ah! A ball has popped out. It is red, about the size of a ping pong ball. The ball bounces off your desk. It is on the floor bouncing up and down. The bounces get lower and lower and lower. The red ball begins to look funny. It isn't round anymore. It looks squishy. Juice is beginning to ooze out of it onto the floor. It isn't a ball anymore; it is a flat spot.
- \* Open your eyes! Maybe you can see the spot before it disappears into the floor.
- \* How did that exercise make you feel? What did you think that red spot was? Did you change your mind about what it was?
- \* Take a piece of paper and draw the sequence of events, of the red spot changing.
- \* Show your drawing to a friend. Did you imagine things differently?
- \* If you had to continue imagining what happened to the flat spot, what did it change into next? Draw it.

---

CONCEPT: The illusion of depth can be achieved by drawing light and dark.

OBJECTIVE: To give practice in showing the illusion of depth in a drawing

ELEMENT(S): Value, color

VOCABULARY: Illusion, depth

---

MATERIALS: Paper (12" x 18")  
Crayons  
Aquarium  
Pictures of sea life

---



- \* I'm thinking of a creature that spends 100 percent of its time in water. What do you suppose it is?
  - \* Here are some pictures of sea life. What do you notice about these creatures?
  - \* Look in the aquarium and describe how the fish move.
  - \* When you look at these things through water, how do they look?
  - \* If you had to draw an underwater scene, how could you make it look watery?
  - \* Take a piece of paper and select color crayons that you think are good "water" colors. Use those colors to lightly color in the whole page. Create a watery looking background. Do not press hard. Keep the colors faint or light.
  - \* Now think of some creatures to put in the ocean you have made. There might be sea horses, plants, urchins, whales, dolphins, an occasional deep sea diver or a shipwreck. When drawing these objects press hard with your crayon. Make the colors dark and bright so that they stand out.
  - \* Look at what you have drawn. Does your picture have the illusion of depth? Do some things seem further away than others? Are they really further away? What is an illusion?
- 

OTHER THINGS TO CONSIDER:

- \* Take a trip to a pet store and look at tropical fish. Sketch some that you really like.

---

CONCEPT: Repetition creates a feeling of motion.

OBJECTIVE: To illustrate how repetition of a shape creates the feeling of movement

ELEMENT(S): Shape, motion

PRINCIPLE(S): Repetition

VOCABULARY: Irregular, regular, pastels, soften, alternate

---

MATERIALS: Colored construction paper  
Scissors  
Pastels  
3" pieces of tag board

---



- \* Geometric shapes are regular. Name some regular shapes.
- \* Irregular shapes can be varied and unusual. Cut out an irregular shape from the tagboard.
- \* Choose two similar colors of pastel, e.g., blue and green or yellow and orange.
- \* Place your irregular shape on the paper and draw around the shape with the pastel.
- \* With your finger smudge the outline of your shape to soften the line.
- \* Now slightly move the shape and draw around it again. Keep repeating this, remembering to soften the line each time and alternate the pastel color. Continue until you have a pleasing design.
- \* Look at your repeated shapes--does it give you a feeling of motion?
- \* Compare your design with a friend's.

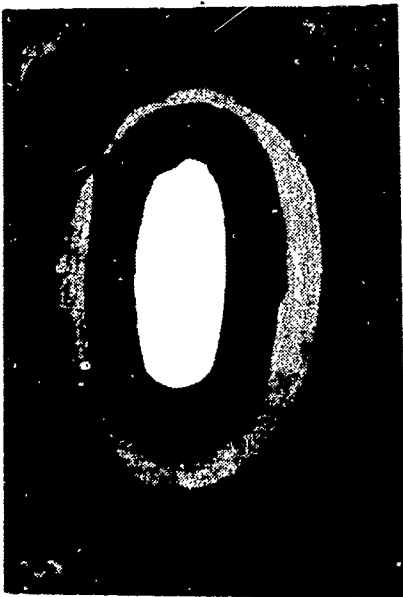
---

CONCEPT:	Value is the lightness or darkness of a color.
OBJECTIVE:	To give experience in working with pure color, plus a tint and a shade of that color
ELEMENT(S):	Value, color
VOCABULARY:	Tint, shade, lightness, darkness, pure color

---

MATERIALS: One color paint, plus white and black  
Brushes  
Paper  
Pencil  
Color mixing containers

---



- \* If I said color is all around us, would you agree? Why? Why not?
- \* Color is dependent upon light. Some colors seem dark, some seem light. The lightness or darkness of a color is called its value. In painting, if we want to make a color lighter, we add white; this is called a tint. If we want to make it darker, what would we add? A darker color is called a shade. The color we begin with, before adding white or black, is called pure color.
- \* We're going to experiment with color value. Take a piece of paper and draw a block number or an initial in the center. Paint that with a pure color.
- \* Now draw the same initial or number larger and paint that with a tint of the center. Add a little of the pure color to some white.
- \* Then draw the same initial or number larger still and paint it with a shade of the color. Add a little black to the pure color.
- \* Mix another tint or shade to paint in the background. Can you see the lightness and darkness of the colors?
- \* There are different values of color all around. What kind of value do you find in bright sunlight? Shadow?

---

CONCEPT: Animal forms can be created from clay.

OBJECTIVE: To gain experience in hand building clay forms

ELEMENT(S): Shape, texture

PRINCIPLE(S): Movement

VOCABULARY: Clay, form, sculpture, sculptor, cultures, texture

---

MATERIALS: Moist clay (balls about the size of an apple or lemon) or other manipulative materials: Playdough, Baker's clay  
Canvas, newspaper or paper towels on the work surface  
Wooden clay tools  
Slides or pictures of animals in art history (Mexican, Greek, Japanese)

---

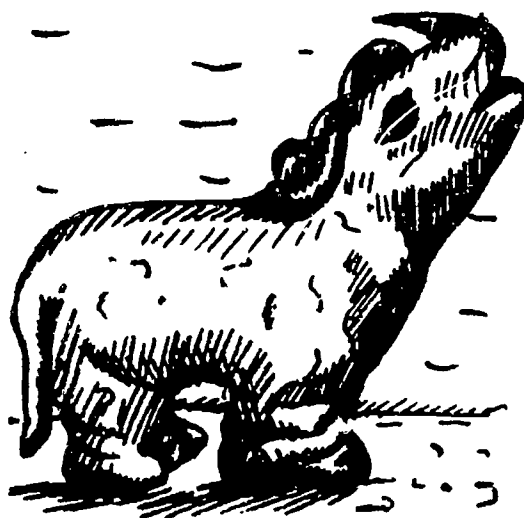
- \* Ancient cultures liked to make animals. Many times the sculptors simplified the animals and used very little detail. Sometimes they were used as offerings for special ceremonies.
- \* What kinds of animal forms do you think were popular?
- \* We are going to make animals out of clay.
- \* Do not think of any certain animal.
- \* Roll your ball of clay into an oval shape.
- \* Form the neck and head by squeezing gently with the thumb and index finger.
- \* Section the "body" of the animal by pressing with your finger.
- \* Pull a leg from each section. Make the leg thick.
- \* What animal does your shape look like? Don't worry if the form changes. Go with the animal that is evolving from the clay.
- \* Form the features of your animal. Squeeze, pull or pinch the head, ears, nose, and feet.

- \* What is your animal doing? Standing, running or sleeping?
- \* What is the texture of your animal? Add detail to complete your animal.
- \* Make another animal using the same process.
- \* Select the animal form you like best. Does it show movement, detail? Talk about your classmate's animals.

---

OTHER THINGS TO CONSIDER:

- \* It isn't necessary to save every creation made in clay. The clay sketches are exercises that are to be quickly completed. Encourage freedom of expression. Display the animals in a created environment.
- \* Refer to: Children, Clay and Sculpture, Chapter 5, by Cathy Weisman Topal.
- \* Read "The Wizard Wallaby Hollow," Sunburst Reading Series, Houghton Mifflin.





CONCEPT: People are in proportion to their environment.

OBJECTIVE: To give practice in recognizing the proportions of people in relation to their environment

ELEMENT(S): Line, color, shape

PRINCIPLE(S): Proportion

VOCABULARY: Self-portrait, life size, detail, silhouette

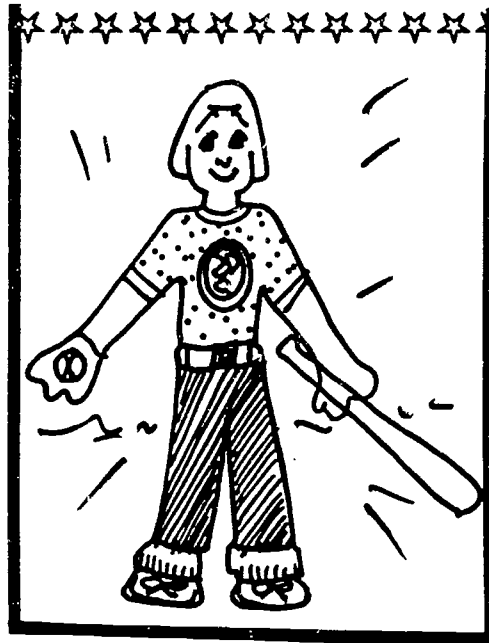
---

MATERIALS: Roll paper (butcher, banner, newsprint)  
Pencil  
Tempera  
Brushes  
Mirror  
Mixing container

---

- \* How tall do you think you are?
- \* Lie down on a large piece of paper.
- \* A friend or teacher may trace around your body on the large paper.
- \* Look at the shirt or blouse you are wearing today. Do you have short or long sleeves? Draw your shirt or blouse within your silhouette. Draw the buttons, stripes, flowers, or all details.
- \* What kind of pants are you wearing? Stripes, solid color? Draw details on your large paper (include seams, stitching, belt loops, belts, elastic).
- \* What shoes, socks, and other clothing are you wearing? Draw lots of detail. Shoe laces, pattern on the socks, holes in socks, and patches.
- \* What does your hair look like? Straight, curly, short, long? Draw the hair.
- \* Think about your face. Are you smiling? Do you have all your teeth? Are your new ones in? Do you have big eyes? Small eyes? Draw your eyes, nose, mouth, and ears (if they show).
- \* Draw your fingers, fingernails, rings, earrings, and any other details you want to add.

- \* Using tempera, paint each shape of your drawing matching your clothing colors as much as possible. Have fun! Remember to include lots of detail.
- \* After the tempera has dried, cut out the self-portrait.
- \* Display on the walls or in the hallway.
- \* What size are you in proportion to the room? To the door? Your desk?



---

CONCEPT: Masks play an important role in many cultures.

OBJECTIVE: To make a mask that has movable parts

ELEMENT(S): Line, color

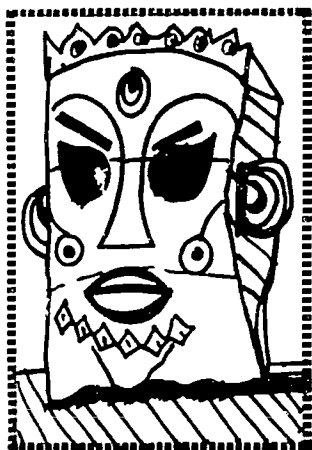
PRINCIPLE(S): Emphasis, movement

VOCABULARY: Mask, motion, realistic character, portray, features

---

MATERIALS: Large grocery bags  
Construction paper  
Yarn  
Scissors  
Glue  
Brad fasteners  
Pictures of different masks

---



- \* What is a mask? When do people use masks? Why are masks important? Are there things you can do behind a mask that you would not do without one?
  - \* Look at these examples of masks and describe what you notice. What colors have been used? Are the masks realistic? What kind of character does the mask portray?
  - \* You are going to make a mask for yourself using a paper bag and the other materials supplied. It will fit over your head.
  - \* First, decide the character of your mask: fierce, angry, jovial, sad, etc. Think of the special features that distinguishes this mask from another: shape of nose, mouth, number of eyes, ears, type of hair, etc., the features move, e.g., curling eyelashes, bobbing antennae, dangling ears.
  - \* Construct your mask and then wear it.
- 

OTHER THINGS TO CONSIDER:

- \* Have a class parade of masks.
- \* With a friend, make up a short play using the masks as costumes.
- \* Discuss symmetry, exaggerated features, and cultural influences.

CONCEPT: Geometric shapes can be created by connecting lines.

OBJECTIVE: To illustrate that lines create geometric shapes

ELEMENT(S): Line, shape, space, color

PRINCIPLE(S): Repetition, variety

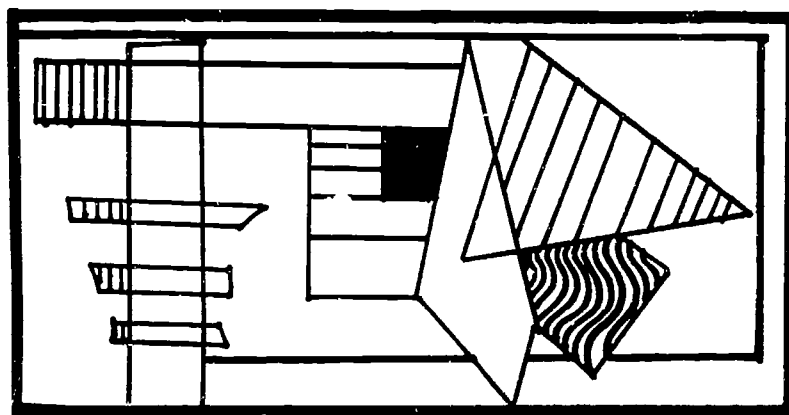
VOCABULARY: Geometric, parallel lines, connecting, overlapping, octagonal

---

MATERIALS: Drawing paper  
Rulers  
Felt tip pens or pencils

---

- \* What kinds of lines can be drawn with a ruler?
- \* How could I use straight lines to make a shape?
- \* If I connect lines or overlap them, all kinds of exciting shapes appear.
- \* Let's experiment. Take a piece of paper and a ruler and a pen and draw lines that connect to make shapes. Try overlapping lines too.
- \* Look at the shapes you have made. How many rectangles have you made? Do you see any octagons? Are there any irregular shapes?
- \* Fill in some of the geometric shapes you see in your design with parallel lines.
- \* Leave some spaces white for variety.



CONCEPT: Lines of color can be used to print patterns.

OBJECTIVE: To give practice in a printmaking technique that creates patterns

ELEMENT(S): Line, color

PRINCIPLE(S): Rhythm, repetition

VOCABULARY: Duplicate, regular, random, print, pattern, reversing, angling

---

MATERIALS: Blocks of wood (1" x 2" approximately 3" long)  
String (approximately 12" per child)  
Glue or masking tape  
Several thickness of newspaper  
Tempera or chromacryl  
Paper  
Paper towels (folded for printing pad) or a sponge

---

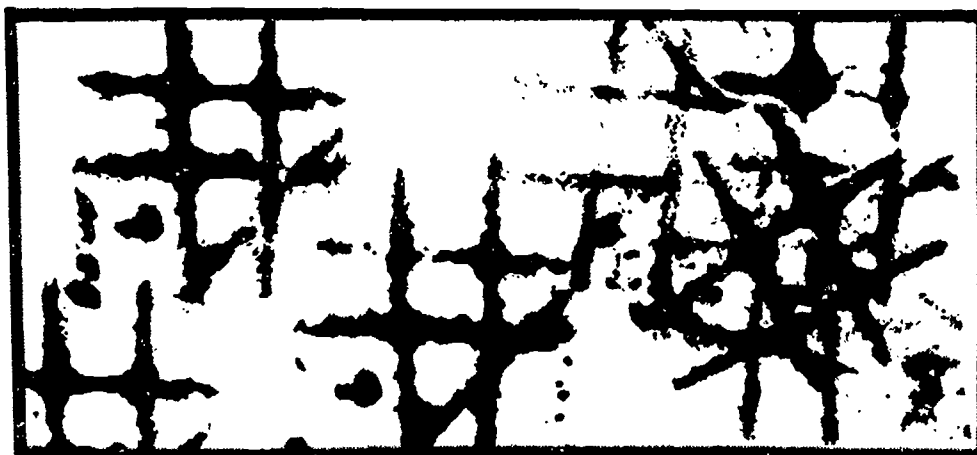
- \* Here is a line \_\_\_\_\_, a string line plus a block of wood. How could you make a pattern with the line and the wood?
- \* Try wrapping the line around the wood to make a pattern. Wrap tightly and secure the ends.
- \* Look at the pattern you have created. Describe it.
- \* How could you duplicate or repeat this pattern?
- \* There is a technique called printmaking which helps to duplicate patterns.
- \* Place printing paper on top of several thicknesses of newspaper (this makes a better print.)
- \* To print, press the wood block onto the paint soaked folded paper towel. (You can use a sponge too.)
- \* Stamp the painted block onto a piece of paper. Start in the top left hand corner and repeat the stamp all the way across the paper. Fill the whole paper.
- \* Are all the patterns you stamped exactly the same? Are some lighter than others? Why?

- \* Exchange your print block with a friend. Take a new piece of paper, print another pattern. This time experiment with reversing, turning or angling your block.
- \* Compare both patterns. Which one is a regular pattern? Which one is a random pattern? Which one do you like best?

---

OTHER THINGS TO CONSIDER:

- \* Take a third piece of paper and combine more than one printblock.
- \* What could you use your patterned paper for (e.g., wallpaper for a doll's house, wrapping paper for a gift.)



CONCEPT:	Sculpture can be made out of fabric or material.
OBJECTIVE:	To give experience in the construction of soft sculpture
ELEMENT(S):	Shape, space, color, form
VOCABULARY:	Soft sculpture, three-dimensional, two-dimensional, felt, fabric

---

MATERIALS: Felt or fabric that will not fray  
White glue, staples, stapler or needle and yarn  
Scissors  
Markers or crayons  
Example of a soft sculpture  
Toilet tissue or kleenex for stuffing

---

- \* Who can describe what a sculpture is?
- \* What can sculptures be made from? (wood, stone, metal, plastic, paper, etc.)
- \* Sculpture can also be made from fabric.
- \* Here is a flat square piece of felt. It only has two dimensions, length and width. How can I make it three dimensional so that it has form?
- \* For example, I can make a tube like this. What other ways can you think of?
- \* If we have two pieces of fabric we can also make a three-dimensional form.
- \* Think of a simple shape like a pair of lips or a pencil or an apple.
- \* Draw the shape on one piece of fabric.
- \* Sandwich both pieces of fabric together.
- \* Cut out both pieces at the same time.
- \* Join the pieces together with glue, staples, or stitches.

- 
- \* Leave a small opening along one side to stuff with toilet tissue or kleenex to give the shape form.
  - \* Close up the opening. Add other details with crayons or markers.
  - \* Hang your soft sculpture up for everyone to see.
- 

## OTHER THINGS TO CONSIDER:

- \* Claes Oldenburg was an artist who made huge soft sculptures. See if you can find some examples of his work.



CONCEPT: Pattern may be created by repeating shapes or lines.

OBJECTIVE: To provide experience in developing

ELEMENT(S): Line, shape, color

PRINCIPLE(S): Repetition

VOCABULARY: Pattern, jagged, curly, design

---

MATERIALS: Paper (12" x 18")  
Pictures of insects, bugs  
Crayons  
Felt markers

---



- \* Look at pictures of bugs and insects. What patterns do you see? What lines and shapes are repeated? Draw a circle or oval on your paper.
  - \* Divide the shape into several areas using a marker.
  - \* Using crayon and markers, make a different "pattern" in each shape. Repeat some of the patterns.
  - \* Try circles close together, jagged lines, curly lines. Make an insect out of your shape by adding a head, legs, antenna, eyes, and perhaps wings.
  - \* Fill in all spaces with pattern using crayon and markers.
- 

#### OTHER THINGS TO CONSIDER:

- \* This activity can be incorporated with a study of insects in a science unit.
- \* Go on a fact finding mission. Choose two insects to study. Find out all the facts you can about those two insects.
- \* Write facts about the insect you created. Give its size, color, habitat, lifespan, etc.

---

CONCEPT: Being wide awake to experience matters.

OBJECTIVE: To give experience in visualization of sounds

ELEMENT(S): Line, shape

PRINCIPLE(S): Emphasis, rhythm

VOCABULARY: Imagination, aware, notice, muffled

---

MATERIALS: Paper  
Pencils  
Crayons or watercolors

---

- \* Imagine that you are awakened by the sound of rain beating on the window near your bed--it is a muffled, liquid sound with a rhythm like drumming.
  - \* When you listen to rain, what else do you hear?
  - \* If I had three ears I would listen to the sun burn, and I would listen to the dragon breathing fire. I would listen to the spaceship, and I would listen to the snake hiss.
  - \* If you had three ears, what would you listen to?
  - \* Draw a picture of yourself with three ears listening to sounds that you notice.
  - \* Look at what you have drawn and explain it.
  - \* Use watercolors or crayons to color your pictures.
- 

OTHER THINGS TO CONSIDER:

- \* Make up your own phrase beginning. If I had . . . . Draw a picture of yourself with that particular feature.



---

CONCEPT:	Clay can be pinched and coiled into a three-dimensional form.
OBJECTIVE:	To make pottery using the pinch and coil method
ELEMENT(S):	Line, form
PRINCIPLE(S):	Variety, repetition
VOCABULARY:	Texture, pinch, coil, three-dimensional

---

MATERIALS: Clay (or other manipulative material such as: Playdough, Baker's clay)  
Canvas, newspaper or paper towels (to cover work surface)  
Plastic bags or plastic sheeting (to cover completed pieces to control drying)  
Glaze

---



- \* Perhaps many years ago, a group of cavemen had some soft earthy substance that we now call clay. They may have been sitting around a camp fire and rolling it into a ball in their hands.
- \* Pretend you are a caveperson and roll your clay into a ball. How does it feel to you? What do you suppose he was thinking? Maybe one of them pushed a thumb into a ball of clay and made a dip in the middle.
- \* Push your thumbs into the middle.
- \* Perhaps the caveperson kept turning the ball of clay and pushing thumbs downward and squeezing the clay upward. A cup was formed!
- \* Keep turning the ball of clay, pushing thumbs down, and squeezing the clay upward.
- \* Imagine that the caveperson discovered that the cup hardened in the sun or by the fire. It was discovered that the cup could hold liquid.
- \* Keep squeezing the sides of the piece upward until they are an even thickness.

- 
- \* The making of coils may have been discovered in much the same way.
  - \* Take a small handful of clay and squeeze it into a sausage shape.
  - \* Roll the sausage shape into skinnier coils. What do the coils remind you of?
  - \* Attach the coils onto the pinched form blending them with a downward motion.
  - \* Use three or four layers of coils until you are satisfied.
  - \* Let pieces dry slowly. Cover overnight with plastic.
  - \* After drying, fire in a kiln if possible.
  - \* Glaze and fire again.
- 

## OTHER THINGS TO CONSIDER:

- \* Look at examples of handbuilt clay pieces. See if you can figure out how they were made.
- \* Read Children, Clay and Sculpture, by Cathy Weisman Topal, Explorations pp. 21-23.
- \* Read Finding One's Way With Clay, by Paul Berensohn.

---

CONCEPT: An edge is where two things meet.

OBJECTIVE: To encourage looking at the edges of an object

ELEMENT(S): Shape, line

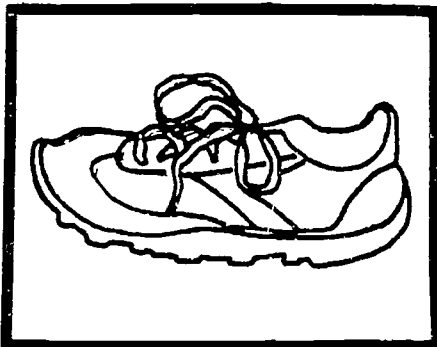
VOCABULARY: Overlap, edge, angle, viewpoint

---

MATERIALS: Paper  
Fiber tip pen  
A shoe  
Crayon, marker

---

- \* Look at objects around the room. With your finger, trace around the edges of the objects in the air.
- \* Without looking at your feet, tell me exactly what your left shoe looks like: color, shape, texture, materials it is made from.
- \* Take your left shoe off and look at it very carefully--what other details do you notice?
- \* Now look at just the edges of your shoe. Where are the edges? Describe what they look like.
- \* An edge in drawing is the place where two things meet, where the air meets the surface of the shoe.
- \* With your finger trace the edges of your shoe.
- \* Take a piece of paper and draw the edges of your shoe. Remember to look carefully and draw slowly. Keep checking those edges.
- \* Look at what you have drawn.
- \* Reposition your shoe and draw it again from another angle or viewpoint. You can overlap if you want.
- \* How does the first drawing compare with the second?
- \* Try using crayons and markers to emphasize lines on your shoe drawing.



---

OTHER THINGS TO CONSIDER:

- \* Recommended reading for the teacher: Drawing on the Right Side of the Brain, Chapter 6, "Meeting Edges and Contours," by Betty Edwards.

CONCEPT: Photographs can be extended to create a whimsical statement.

OBJECTIVE: To give experience in changing photographic images

ELEMENT(S): Shape, line

PRINCIPLE(S): Variety

VOCABULARY: Photograph, extend, whimsical, reality, unusual, image, alter, detail

---

MATERIALS: Photographs from old magazines  
Scissors  
Glue  
Paper  
Pencils

---



- \* Look at these photographs. Tell me what a photograph is. Describe what you see in one photograph of your choice.
  - \* Do photos tell the truth? Why?
  - \* See if we can alter the truth or reality of a photograph by experimenting with it.
  - \* Choose one photograph and cut out one section of it. For example, if it is a photo of a person, cut above the nose and about at the waist.
  - \* Glue the portion of the photograph onto the center of your paper.
  - \* Now use your imagination to extend the picture by drawing details. Maybe the head will have horns, perhaps the person will have one long arm and ten tentacles.
  - \* When you have finished, look at your "photo." Is it realistic? Is it strange? Does it make you laugh? How is it different from the original? Which do you like the best, the original or the extension?
- 

OTHER THINGS TO CONSIDER:

- \* Write a story about your extended photograph and display it with the image.

CONCEPT: In many jobs, people make use of art skills and knowledge.

OBJECTIVE: To develop an awareness of art involvement in life situations

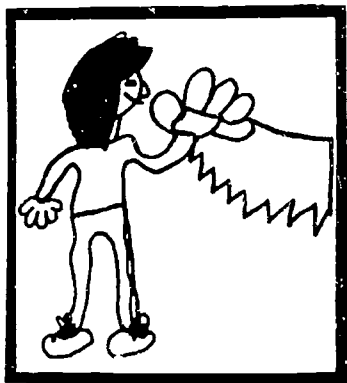
ELEMENT(S): Line, color, shape

PRINCIPLE(S): Repetition, harmony

VOCABULARY: Interest, ability, career, exaggerate, mixed media

MATERIALS: Drawing paper (12" x 18")  
Markers  
Crayons  
Oil pastels  
Watercolors

- \* Every person has different interests and abilities. In many careers, people use art as part of what they do. Scientists use imagination just as artists do. A person who designs lawns and grounds is called a landscape artist. Cars are designed by an artist. Design is considered in dog grooming as well as home decorating or sculpture. A visual artist and musician think about some of the same principles. Repetition and harmony are two.
- \* What other careers need art skills? What about people who work with wood? Arrange flowers? Set up displays in store windows?
- \* Do a line drawing of a person doing something using art skills. EXAGGERATE the size of the hand and the "tool" that is being used. For example, a woodworker using a saw, a musician playing an instrument, a florist arranging flowers.
- \* Use crayon, oil pastels, and/or watercolor with the marker to finish your drawing. (Using more than one art material is called mixed media.)
- \* Look at your drawing. How have you shown someone in a career using art skills? How have you used mixed media?
- \* Display your work.



OTHER THINGS TO CONSIDER:

- \* Suggested reading: "Art Career Education in the Elementary Grades," School Arts, March 1981, pp. 64-67.

---

CONCEPT:	Different objects can be used to produce a print.
OBJECTIVE:	To give experience in making prints with improvised objects
ELEMENT(S):	Shape, color, texture
PRINCIPLE(S):	Repetition, variety
VOCABULARY:	Found objects, print, technique, horizontal, vertical, diagonal, overlap

---

MATERIALS: Paper (12" x 18")  
Corks  
Piece of cardboard  
Shapes of styrofoam  
Paper clips  
Bottle caps, etc.  
Tempera paint  
Paper towels, pads, or sponges

---



- \* Who can explain what printmaking is? What are some printmaking techniques?
- \* We are going to experiment with printing from found objects today.
- \* Look at these objects. What kind of edges do they have? Describe their shape.
- \* Select some objects you would like to print with.
- \* Press the object into the paint on the paper towel, pad or sponge.
- \* Print the object on your piece of paper.
- \* Repeat the shape if you like either, in a line, horizontally, vertically or diagonally.
- \* Continue printing until the paper is covered. Vary the colors. Overlap shapes if you like.
- \* Display your finished print.



---

CONCEPT: Lines may be white.

OBJECTIVE: To illustrate that white lines may be created by a resist technique

ELEMENT(S): Line, shape, color

VOCABULARY: Resist, watercolor, transparent, wash

---

MATERIALS: Drawing paper (9" x 12")  
White crayon or oil pastel  
Watercolors, paints and brush  
Water and water container  
Vase of flowers or plant

---

- \* Look carefully. Study the shapes and lines of the flowers and vase. (Review edges from Activity "Draw a Shoe.")
  - \* Draw the flowers and vase with white crayon on 9" x 12" drawing paper. Press hard as you draw.
  - \* Soften the watercolor paints by putting drops of water into each paint color.
  - \* Use a watercolor brush to spread watercolor washes over the drawing.
  - \* Use lots of water so the watercolor is very transparent.
  - \* Watch the crayon lines "resist" the watercolor.
  - \* Display the resist paintings.
- 

OTHER THINGS TO CONSIDER:

- \* Write a poem about your watercolor resist painting.



---

CONCEPT: Existing shapes, colors, and textures can be rearranged.

OBJECTIVE: To give experience of combining familiar objects in an unfamiliar way

ELEMENT(S): Shape, color, texture

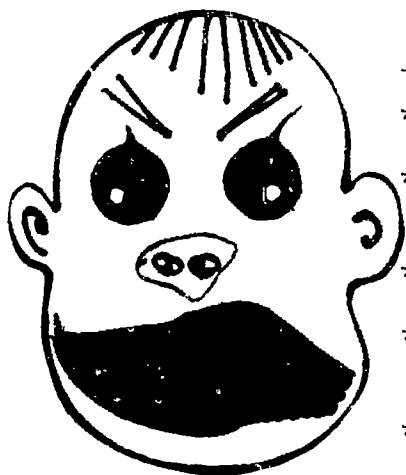
PRINCIPLE(S): Variety

VOCABULARY: Collage, technique, arranging

---

MATERIALS: Scissors  
Glue (mixture of equal parts glue and water)  
Brush for applying glue  
Colored paper (12" x 18")  
Old magazines

---



- \* Today we are going to make a collage.
  - \* A collage is a picture made by arranging paper shapes on a background piece of paper.
  - \* Look in magazines for shapes to make a creature.
  - \* What can be used for a head? Perhaps a piece of fruit, a tire, a car hood.
  - \* Cut out eyes, a mouth, or hair or the shape, color, or texture of eyes, mouth and hair.
  - \* Arrange and glue on colored paper.
  - \* Look at the difference of the "creatures" of your classmates.
  - \* Display your "creatures."
- 

OTHER THINGS TO CONSIDER:

- \* Make up a story or poem about your "creature." Read or tell it to the class.

CONCEPT: There are positive shapes and negative shapes.

OBJECTIVE: To give practice in identifying positive and negative shapes

ELEMENT(S): Shape

PRINCIPLE(S): Contrast, emphasis

VOCABULARY: Positive, negative, opposite, reversed, similar

---

MATERIALS: Paper (one 9" x 12", one 6" x 9" of contrasting colors)  
Scissors  
Glue

---

- \* Cut out a large shape from your 6" x 9" piece of paper.
  - \* Keep the piece you cut it out from.
  - \* You now have two shapes--the shape you cut out is the positive shape.
  - \* The rest of the paper is a shape too--we call it the negative shape.
  - \* Arrange them onto the larger contrasting paper so that they are reversed.
  - \* Cut some smaller shapes from the remainder of the 6" x 9" paper, place on the opposite sides of the paper.
  - \* How do the shapes look different, yet similar when reversed?
- 



---

OTHER THINGS TO CONSIDER:

- \* Look at vase/face drawings. See how vases and faces both appear. Drawing on the Right Side of the Brain, by Betty Edwards, page 46.

CONCEPT: It is important to think about and look at artwork.

OBJECTIVE: To give experience in looking at and responding to a painting

ELEMENT(S): Shape, color, space

PRINCIPLE(S): Variety, movement

VOCABULARY: Artist's name, subject matter, imagination, gallery, viewer, depicted, action

MATERIALS: A reproduction of a famous painting of your choice. (Possible artists might be; Van Gogh, Edward Hopper, Joan Miro, Claude Monet, etc.)



- \* When an artist creates something he/she wants to share what they have made with other people so they hang their work in a gallery. The person who looks at the artwork, the viewer, is as important as the person who makes the artwork, the artist. Art without the viewer is like a sun dial without the sun.
- \* Today you are going to be the viewer. We are going to go on a journey to explore a painting by \_\_\_\_\_.
- \* He/she is an artist who lived in \_\_\_\_\_ about \_\_\_\_\_ years ago.
- \* I want you to imagine that you are an explorer like Lewis and Clark and that you record everything you see as you go along on your journey.
- \* In your imagination step into the painting.
- \* Now tell me the first thing you noticed as you stepped into the painting--it might have been a shape, a smell, a color, some motion, something old or strange, etc.
- \* Describe the colors you like in the painting.
- \* What do you suppose is happening in this painting? Describe the action.
- \* What time of the year is depicted in this painting? How can you tell?

- \* Where do you think this painting was made? What clues tell you that?
  - \* Now step out of the painting. Your journey is over.
  - \* How did you feel while you journeyed through the painting?
  - \* Describe a painting you would paint for this artist \_\_\_\_\_ to journey through.
- 

## OTHER THINGS TO CONSIDER:

- \* Paint a picture for someone else to journey through.

CONCEPT: Wooden shapes can be combined in interesting ways to make sculpture.

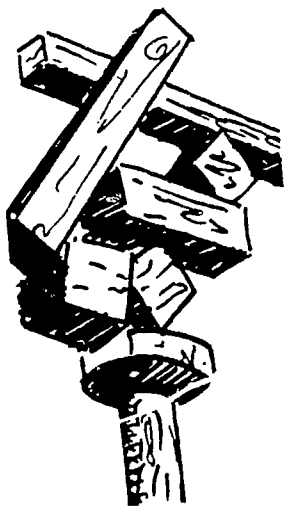
OBJECTIVE: To give experience in constructing 3-D or relief sculpture using wood blocks

ELEMENT(S): Shape, form, space, color

PRINCIPLE(S): Balance, repetition

VOCABULARY: Sculpture, three-dimensional, relief sculpture, Louise Nevelson, Alexander Calder, Berte Marisol, cube, cylinder, sphere, solid, mobile, stabile

---



MATERIALS: Examples of the sculpture of Louise Nevelson, Alexander Calder, Berte Marisol and one example of a painting  
Scraps of wood  
Elmers glue  
Felt tip pens  
Telephone wire  
Examples of cube, pyramid, etc.  
An actual sculpture

---

- \* Here is a square--it has two dimensions. It is flat. This is a triangle--it has two dimensions.
- \* Look at this piece of wood--we call it a cube. How is it different from the square?
- \* The cube has three dimensions--it is solid--it has six sides.
- \* This is a painting--it is two-dimensional--it is flat. This is a sculpture--it has three dimensions. I can walk all around it and view it from all sides.
- \* What can you tell me about this sculpture? Describe the shapes you see. How many parts are there? How do they connect? What material did the artist use?
- \* Look at the work of these sculptors:

Calder was a sculptor who liked to make sculptures that stood on the ground--stables--and sculptures that hung--mobiles. He used metal and wood.

Mariscl is an artist who used large pieces of wood blocks to construct her sculptures. Often they depicted people and she used other materials in combination to construct her "people."

Louise Nevelson made a different kind of sculpture--relief sculpture. Usually she used found shapes of wood and attached them to a background and then painted them all one color to unify them.

- \* All these artists made different kinds of sculpture. How were they different?
- \* Sculptures can be different and the same. How are the sculptures the same?
- \* You are going to have an opportunity to be a sculptor today by using these materials--wood, glue, felt tip pens and telephone wire to construct your own sculpture.
- \* Use your imagination--the sculpture can stand on its own or be in relief--it can be a design or it can be realistic.
- \* While you are working remember to walk around your sculpture and make sure that it looks good from all directions.
- \* Decide where you might introduce color--or not--to your sculpture.
- \* You do not have to use the wire but if you do--experiment with it--try binding it, twisting it joining two pieces of wood together just with the wire--no glue.
- \* When you have finished explain what you have made.

GRADE THREE

ACTIVITIES:

- 1 Secondary Color Design
- 2 Texture Rubbings
- 3 Instrumental Vibration
- 4 Monoprint
- 5 Making Three-Dimensional Forms
- 6 Watercolor Techniques
- 7 Seed Package Design
- 8 Chop Marks
- 9 Sandpaintings
- 10 Slab Forms From Clay
- 11 Creating a Personal Environment
- 12 What If?
- 13 Sequencing Photographs
- 14 Paper Bag Village
- 15 Visual Thinking Exercises
- 16 Painted Paper Masks
- 17 Weaving
- 18 Building Snow Sculptures
- 19 "Positive-Negative"
- 20 Drawing With the Illusion of Depth
- 21 Three-Dimensional Sketches
- 22 Yarn and Pastel Collage
- 23 Color Hunt
- 24 Space Structures



---

CONCEPT: Secondary colors can be mixed from primary colors.

OBJECTIVE: To gain practice in mixing secondary colors

ELEMENT(S): Color, shape

VOCABULARY: Palette, primary, secondary, abstract

---

MATERIALS: Red, blue, yellow paint (tempera, chromacryl or watercolor)  
Brushes  
Pencil  
Paper  
Color wheel chart  
Paper towels

---

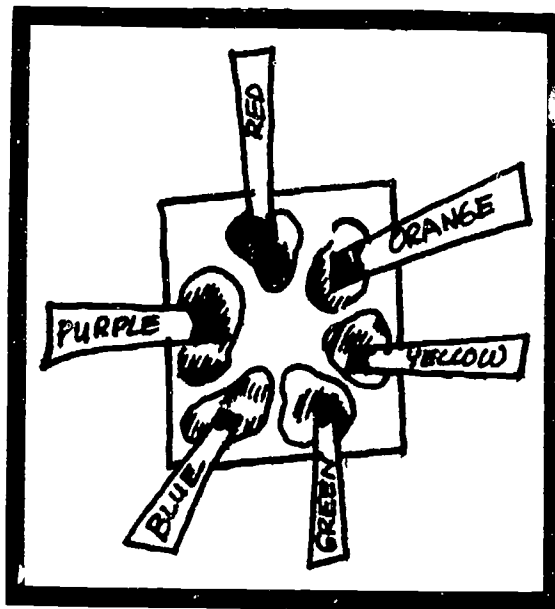
- \* Brainstorm and list as many things as you can about color (e.g., color attracts attention, color provides variety, color decorates, color sells products).
- \* Color is used by many people in many ways. How does a cartographer (map maker) use color? How does an advertiser use color? Who else uses color?
- \* Artists use and think about color a lot so they need to know about color and experiment with it. When they cannot buy the exact color they need, they have to make it.
- \* Let's experiment with the three primary colors to mix secondary colors.
- \* What are the primary colors? (red, blue, yellow)
- \* Use a paper plate or a piece of paper to improvise for your artist's palette.
- \* Mix yellow and a little red. What color do you get?
- \* Rinse your brush thoroughly each time after mixing paint. Use a paper towel to absorb excess water from your brush.
- \* Mix yellow and a little blue. What color do you get?
- \* Mix red and a little blue. What color do you get?
- \* The three secondary colors are orange, green, and violet.

- \* Experiment. Try mixing different amounts of red/blue, yellow/red, yellow/blue and see how it changes the colors.
- \* Draw some large abstract shapes on a piece of paper and paint them and the background using only secondary colors.
- \* Display your finished designs

---

OTHER THINGS TO CONSIDER:

- \* Using masking tape, divide a 12" x 18" piece of construction paper into different spaces. Mix secondary colors and color in each space. Remove the masking tape carefully.
- \* Read Creating With Paint, by James E. Seidelman and Grace Mintonye, Crowell-Collier Press.



PAPER PALETTE USING  
TAG BOARD PAINTING STICKS

---

CONCEPT: Making rubbings of textures helps focus on the structure of materials.

OBJECTIVE: To gain awareness of variations in textures of materials in our environment

ELEMENT(S): Texture

PRINCIPLE(S): Variety, repetition

VOCABULARY: Rubbing, relief, indentation, smooth, rough

---

MATERIALS: Thin paper (typing paper, newsprint, etc.)  
Crayons  
Masking tape  
Scissors  
Glue

---



- \* What textures can you see around you?
  - \* Which senses do you use to recognize textures? Which textures are hard, soft, smooth, rough, warm, cold, tight, open?
  - \* Which textures would be best subjects for making a rubbing? Why? Rubbings are fun to do but they only turn out well if you follow instructions.
  - \* Select a surface. Select the paper and press on the surface, tape down.
  - \* Feel the texture through the paper with your hand.
  - \* Take a crayon and rub it in one direction. Start in the center and work out to the edges. Press firmly but not hard.
  - \* Do not remove the tape until you have done the best possible job.
  - \* Look at your rubbing--doing texture rubbings help you focus on small detail. What details do you notice? Are there any patterns or shapes repeated?
  - \* Make some more rubbings of different textures.
- 

OTHER THINGS TO CONSIDER:

- \* As a class activity, make a display of the rubbings you made of your environment. Cut out your favorite samples and mount them on tag board.

---

CONCEPT: Vibration may be symbolized by expanding repeated lines around an object.

OBJECTIVE: To visually represent vibration

ELEMENT(S): Line, shape

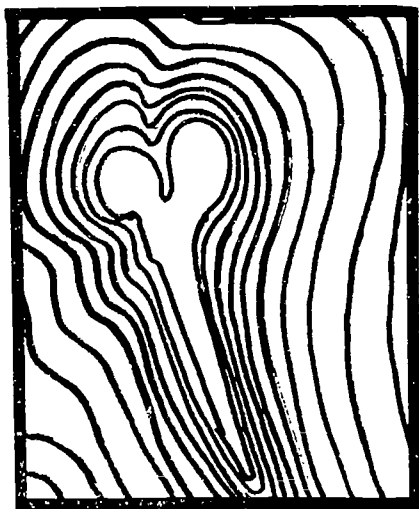
PRINCIPLE(S): Repetition, movement

VOCABULARY: Vibration, parallel

---

MATERIALS: Paper (12" x 18")  
Markers--one color  
Musical instruments

---



- \* What is vibration?
- \* How does it feel? Tap fingers of one hand on the table while holding palm of other hand on table.
- \* Have you ever been near a railroad track when a train was going by or near an airport when a plane was taking off? How does it sound? Does it seem like it gets quieter the longer after the sound?
- \* Can you see vibration? How can vibration be drawn?
- \* Carefully, look at a musical instrument.
- \* Trace in the air with your finger the outside edges of the instrument.
- \* Draw on your paper with a marker, the outside edge of your instrument.
- \* Draw a parallel line next to the line of the instrument.
- \* Continue drawing parallel lines close to the previous line.
- \* Go off the paper when a line reaches the edge. Go out to the edges on all sides.
- \* Have you created a feeling of vibration?

---

CONCEPT: Images are reversed in a monoprint.

OBJECTIVE: To learn one technique for creating a monoprint

ELEMENT(S): Space, line, color

PRINCIPLE(S): Contrast

VOCABULARY: Monoprint, reverse, technique, visualize, original, mirror image

---

MATERIALS: Construction paper or tag board  
(9" x 6")  
Colored chalk  
Paint  
Brushes

---



- \* There are many different kinds of printing techniques. One simple one is called monoprinting--mono means one. In this technique, you only make one print.
- \* This is how monoprints are created. First select an idea for the subject of the print e.g., a butterfly, a dog, a fish, flowers, etc.
- \* Draw with chalk--before you begin visualize the subject in your mind--this will help you draw better
- \* Make your drawing bold and large.
- \* When the drawing is complete, quickly and carefully paint the areas on the paper that are not chalked.
- \* Then lay another piece of paper over the top and press firmly with the palm of your hand. Peel the papers apart.
- \* Look at the print. How is it different from the original? How is it the same? Why is the image reversed? Which do you prefer? Why?



---

OTHER THINGS TO CONSIDER:

- \* Display the monoprint next to the original and write a short description of monoprinting to explain the technique.

---

CONCEPT:	Shape and form are not the same.
OBJECTIVE:	To learn how to differentiate between the terms <u>shape</u> and <u>form</u>
ELEMENT(S):	Shape, form
VOCABULARY:	Two-dimensional, three-dimensional, height, width, volume, geometric, pinch method

---



MATERIALS: Clay or dough  
Toothpicks  
Forks  
Pencils  
Paper

Dough Recipe (for approx. 6 students)

2 cups flour  
1/2 cup salt  
3/4 cup warm water (to 1 cup)  
Few drops of oil  
Knead well and store in airtight container.

- 
- \* We are going to study two words SHAPE and FORM. Do shape and form mean the same thing?
  - \* A shape has two dimensions--height and width--e.g. a piece of paper. Shapes are flat.
  - \* A form has three dimensions--height, width and depth--e.g. Tuna, my cat. Tuna is not flat, she has substance, especially after a meal!
  - \* Look around the room and show me some examples of three-dimensional forms.
  - \* Take some modeling dough or clay and choose an animal to make. Roll out a large ball for the body and pinch and pull the clay to form a head and feet. Make the features with pencils, toothpicks, or other utensils. Devise a way to give the animal a textured skin.
  - \* Look at your three-dimensional model from all sides.
  - \* Take a piece of paper and draw the outline of the animal you made.
  - \* Compare the two-dimensional drawing with the three-dimensional model. What do you notice? How are they different?

---

CONCEPT:	There are different techniques of using watercolor.
OBJECTIVE:	To explore different techniques of using watercolor.
ELEMENT(S):	Color
VOCABULARY:	Technique, transparent

---

MATERIALS: Watercolor paints  
Brushes  
Water  
Water containers  
White paper (12" x 18")

---

\* Put a drop of water into each color you are going to use. This will soften the paint.

\* Divide your paper into fourths.

\* Wet one-fourth of the paper with a brush "full of water." Dip the brush which is very "full of water" into a color. Lightly stroke the color onto the wet paper. What happened to the color? This technique is called "wet brush on wet paper" or wet on wet.

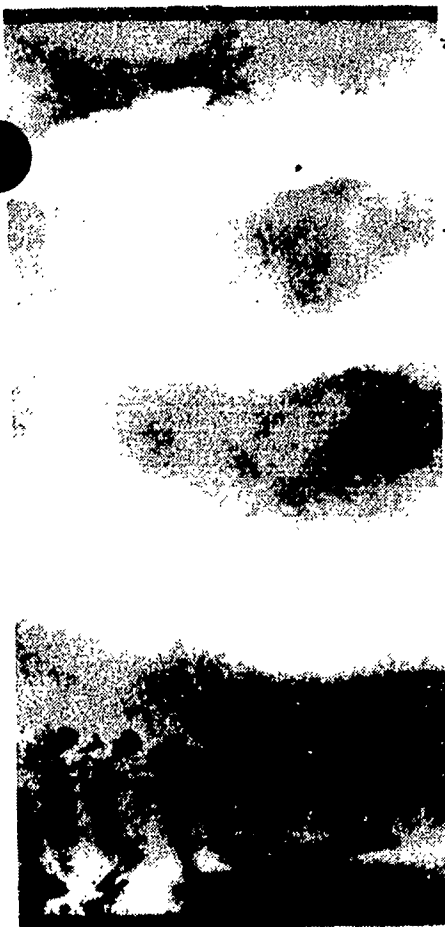
\* Wet another fourth of the paper with a brush "full of water." Squeeze excess water from the brush. Dip the brush into a color. Lightly stroke the color onto the wet paper. This technique is called "dry brush on wet paper" or dry on wet.

\* With the brush "full of water," dip again into a color. Lightly stroke the color onto one of the remaining areas of the paper. This technique is "wet brush on dry paper" or wet on dry.

\* Squeeze excess water from the brush. Dip the brush into a color. Lightly stroke the color onto the last one-fourth area on your paper. This technique is called "dry brush on dry paper" or dry on dry.

\* Can you see the difference in the four techniques? What happens when you use more or less water? When the paper is wet or dry?

\* On another piece of paper, paint a picture using all four techniques.



---

CONCEPT:	Package designers are artists.
OBJECTIVE:	To explore art careers through role play working experience
ELEMENT(S):	Line, color, shape
PRINCIPLE(S):	Emphasis, balance, contrast
VOCABULARY:	Design, graphic designer, commissioning, realistic, imaginary, illustrate

---

MATERIALS: White drawing paper (9" x 12")  
Markers or crayons  
Pencils, pen  
Glue  
Scissors

---



- \* Today I'm commissioning you as graphic designers. I have seeds to sell and I need you to design the package for them.
  - \* As a graphic designer I'll want you to design a package for my product that looks so good that people will want to buy these seeds instead of any others.
  - \* Make the package from the white paper using glue to put it together.
  - \* You decide what kind of seeds are in the package; they may be realistic or imaginary.
  - \* Illustrate the package front showing the growing plant using markers or crayons.
  - \* What else is important to include on a package besides the front illustration? (Front should have the name of seeds, price, package weight, producing company--may incorporate student's name.) (The package back should include a short description of the plant, when and how to plant, care during growth, when to harvest, and computer code.)
  - \* Neatly write or print the information for the back of the package in pen or pencil.
-



## OTHER THINGS TO CONSIDER:

- \* The written work for the package back could be done as a creative writing project and then proofread before being put on package back.
- \* A follow-up activity can be done where students make the growing plant out of tissue paper, construction paper, fadeless paper, etc.
- \* The packages and plants can be displayed in rows as if they are planted in a garden.

---

CONCEPT: Symbols are a type of signature.

OBJECTIVE: To give the opportunity to select a personal symbol and make a chop mark

ELEMENT(S): Shape, line, color

VOCABULARY: Signature, chop marks, ownership symbol, emblem

---

MATERIALS: Wooden blocks or corrugated cardboard  
(approximately 3" square)  
Styrofoam (meat trays)  
Ink pad or tempera  
Glue  
Scissors

---



- \* Centuries ago in the Far East, members of royal families and other wealthy people had personal signatures designed for themselves. They were usually 1 inch wood stamps similar to our modern rubber stamps. They were called "chop marks" and they were stamped on items to show ownership. Often these chop marks showed personal interests. The symbols or emblems they designed represented themselves.
  - \* Design a chop mark for yourself. First of all consider what kind of symbol best represents your interests. If you love sports, you might select a piece of equipment as a symbol. If you are a math wizard, a mathematical equation might be a good symbol for you.
  - \* Draw several designs for symbols before you select one. Remember it is important that the symbol is simple.
  - \* The make the chop mark, transfer the selected design to the styrofoam and cut out. Glue the cut out image to the wood block or corrugated cardboard. Ink the chop mark and stamp it onto a piece of paper.
  - \* Experiment with using more or less ink to produce different effects.
-

## OTHER THINGS TO CONSIDER:

- \* See what else you can find out about chop marks.
- \* Use your chop mark to sign papers--a substitute for your written signature.
- \* Make your own personal stationary with chop marks.

---

CONCEPT: Paint does not have to be liquid.

OBJECTIVE: To give experience in simulating the Southwest Indian technique of sandpainting

ELEMENT(S): Shape, space, line

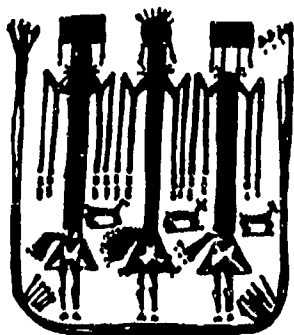
PRINCIPLE(S): Variety

VOCABULARY: Southwest Indians, sandpainting, Navajo, Hopi, design, symbol

---

MATERIALS: Simulated sand (mix  $\frac{1}{2}$  cup salt with colored chalk, 4-6 different colors)  
White glue  
Brushes  
Tag board (9" x 9")  
Pictures or examples of sandpaintings

---



NAVAHO: 'SANDPAINTING'

- \* Is all paint the same? Name some different kinds of paint.
  - \* If you did not have paint, what could you see?
  - \* Look at these paintings. What do you suppose they were painted with.
  - \* Describe what you see in the paintings. Do these pictures tell a story? The Navajo and the Hopi used symbols a lot in their paintings. What is a symbol?
  - \* Let's try making a sandpainting. First we have to have an idea for the picture. You might decide to use symbols, or make a design or tell a story through a picture.
  - \* When you have made the decision, draw the picture on the tag board. Paint one area of the picture with glue and sprinkle the glue with colored "sand." Tap the excess off onto a piece of creased paper and pour back into the container. Continue to paint one area at a time until the design is complete.
- 

OTHER THINGS TO CONSIDER:

- \* Brainstorm with friends about other materials you could paint with--experiment with some and see what results you get.

CONCEPT: Slab forms can be made from clay.

OBJECTIVE: To introduce wedging and building forms using the slab method.

ELEMENT(S): Shape, form

PRINCIPLE(S): Repetition

VOCABULARY: Slab, wedging, pinching, scoring, slip, rectangle, form, simplicity

---

MATERIALS: For wedging:  
Ball of clay  
Canvas  
Wire or string

For slab pots:  
Balls of clay  
Rolling pins  
Newspaper, canvas, paper towel  
Slip (clay and water mixed to glue consistency)  
Paring or potter's knife

---

- \* Wedging gives the clay an even consistency and removes air bubbles which get larger under high heat. Air bubbles can cause the pieces to explode in the kiln, which can damage your piece and others.
- \* Cut your clay in half with a string or wire to check for air bubbles.
- \* Throw one half down on top of the other with force to push out any air within the clay.
- \* Knead your clay like bread. With a rocking motion, push clay forward. Punch down with the heel of your hand.
- \* Continue kneading the clay for several minutes.
- \* Can you feel yourself developing rhythm while you wedge?
- \* Your clay is ready when you can cut it anywhere and find NO air bubbles.
- \* Do not wedge for more than a few minutes! Over wedging causes clay to become too dry!
- \* Now you're ready to make a slab.

- 
- \* Shape your wedged clay into a ball.
  - \* Flatten by pressing and patting until it is about an inch thick.
  - \* Place the clay on canvas, newspaper or paper towels. (If using paper, replace it if it gets too wet.)
  - \* Using the rolling pin, roll back and forth along the entire length of the clay. Slab will be long and narrow, approximately 12" x 5". Turn the clay around and over after every few rolls. Lift up the rolling pin as you roll near the edge so the slab does not become too thin near the edges.
  - \* Stand up while rolling a slab so you can use the weight of your body for pressure. The slab should be about 1/2 - 3/4 inch thick.
  - \* Cut two rectangular shapes from clay that are similar in size.
  - \* Spread slip along the joining edges of the cut slabs.
  - \* Stand slabs on end curving so they form an oval.
  - \* Pinch the edges together firmly.
  - \* Look at the form
  - \* What kind of a face do you want to make on your form?
  - \* Using the scraps, make coils, wads, pinches or strips of clay to develop interesting features. Attach to the slabs. (Wherever two pieces are joined, add slip and press together firmly.)
  - \* Do you see an animal-like or human-like creature developing? What kind of ears, hair or other characteristics do you want?
  - \* Try to make yours unique and different from your classmates.
  - \* Dry, bisque fire and glaze if using clay.
-

## OTHER THINGS TO CONSIDER:

- \* You may wish to make a base for the slab form and transform it into a pot or vase.
- \* You may use a single slab to create a mask-like face.
- \* If using modeling material other than clay, stain by using watercolor, diluted tempera or chromacryl.



ROLLING AN EVEN THICKNESS OF CLAY

CONCEPT: You can be creative about designing an environment.

OBJECTIVE: To increase the ability to visualize and create an environment

ELEMENT(S): Shape

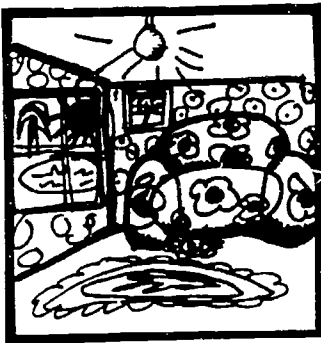
PRINCIPLE(S): Variety

VOCABULARY: Design, creative, environment, cone, prism, rectangular, oblong, square, circle

---

MATERIALS: Paper  
Pencils  
Crayons

---



- \* What do I mean by the word environment?
- \* The place you live is probably your most important environment. Let's see how creative you can be in defining your own environment.
- \* Get comfortable and close your eyes. Do not say anything. Imagine this:

You are standing outside your house. How do you get inside? The front door? The window? The chimney? If you cannot get in, turn yourself into a mouse and find a crack to go through. Now, you are a mouse inside a room; what does the room look like? Square, rectangular, triangle, round, hexagonal? Is it shaped like a cone, a prism? Go through all the rooms. Now turn yourself into a person your own size. Are all the walls the same height? Does the ceiling slope? How does light come in? What color are the walls? What is on the floor? Now think about how you can get outside your home to go outside, walk around. What is it made of? Wood, stone, plastic, metal, concrete, tile? What shape is the building?

- \* Open your eyes. Tell what you saw.
- \* Now draw your home, showing all the special details that make it your personal environment.



---

CONCEPT: Size and situations change our perception.

OBJECTIVE: To give experience in imagining unusual relationships

ELEMENT(S): Shape, color

PRINCIPLE(S): Variety

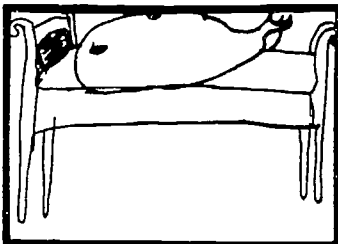
VOCABULARY: Suppose, imagine, effect, substitute, illustrate, appear, relationship

---

MATERIALS: Paper  
Pencil  
Crayons

---

- \* Here are some strange questions to stretch your imagination.
  - \* What if lions were as small as ants? How would it affect our lives?
  - \* What if everything in the world were green? How would that change eating?
  - \* If people were the size of whales, what would they use for toothbrushes? Roller skates? Fishing poles? Beds?
  - \* Draw a whale size toothbrush, roller skates, fishing pole, bed.
  - \* Brainstorm some objects that could be used as a boat, house, table, for someone who is only 3 inches tall. Illustrate.
  - \* Sometimes objects that are really big can be made to appear small by drawing them small in relationship to a familiar object. (For example, if you drew a cow in the hand of a boy, it would appear small.)
  - \* Think of your own example and make something big seem small. Draw and color it.
- 



---

OTHER THINGS TO CONSIDER:

- \* Suggested reading: What If Dinosaurs Came Back?

---

CONCEPT: Photographs can tell stories.

OBJECTIVE: To give experience in sequencing photographs to tell a story

PRINCIPLE(S): Emphasis, movement

VOCABULARY: Photograph, sequence, events, pictorial story, document, interpret

---

MATERIALS: Photographs from old magazines  
Glue  
Scissors  
Paper

---

- \* If I made the statement "photographs are records or documents of something happening" would you agree? Why or why not?
  - \* Can photographs tell stories? How? Can one photograph tell the whole story? If you made a sequence of photographs would the story change?
  - \* Select one photograph and describe the story being told.
  - \* Now find two other photographs to accompany the first and make up a sequenced story.
  - \* Show the sequence of photos to a friend and see if they can tell what is happening. How does their interpretation differ from yours?
  - \* Try composing a longer sequence of photos that shows something funny or unusual happening.
  - \* You may want to make the visual story into a zigzag book and exchange with a friend.
- 

OTHER THINGS TO CONSIDER:

- \* Write a story to accompany your sequence of photographs.



CONCEPT: Architecture is an art form.

OBJECTIVE: To develop an awareness that architects use art skills

ELEMENT(S): Shape, line, color

PRINCIPLE(S): Harmony, unity

VOCABULARY: Architect, design, construct

---

MATERIALS: "Lunch" size paper bags  
"Grocery" size paper bags  
Markers, crayons, etc.  
Stapler  
Tape  
Glue  
Crumpled newspaper

---

- \* Architects are planners and designers of buildings. They design houses, stores, and office buildings. What other buildings do they design?
  - \* You can be an architect!
  - \* Design a building using a paper bag that will be a part of a village. You may choose houses, stores, churches, apartments, etc.
  - \* Draw with markers, crayons, etc. the windows, bricks, boards, roofs onto the paper bag. Cut out of extra bags to make shutters, steps, etc. Glue or tape onto basic structure.
  - \* Stuff paper bag buildings with crumpled newspaper.
  - \* Staple, tape, or glue on the roofs, shingles, etc.
  - \* Arrange the individual buildings into a village.
  - \* Look at your village; add more detail.
  - \* Does it have harmony, unity? How can you move buildings around to make it more unified?
  - \* Display your village!
- 



---

OTHER THINGS TO CONSIDER:

- \* Suggested reading: "Art Career Education in the Elementary Grades," School Arts, March 1981, pp. 64-67.

---

CONCEPT: "Originality is simply a fresh pair of eyes." Woodrow Wilson

OBJECTIVE: To give practice in visual thinking

ELEMENT(S): Shape, line

PRINCIPLE(S): Variety

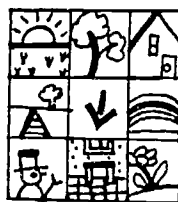
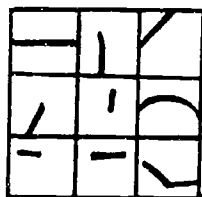
VOCABULARY: Flexible, original, unique, visualize

---

MATERIALS: Copies of a 9 square grid  
Pencils  
Crayons or markers

---

- \* This exercise is going to stretch your imaginations.
- \* Given the lines in the 9 squares, complete them as you visualize them in your mind. Example:



- \* Make each one different and add as many details as you can.
  - \* Color each one.
  - \* You may add titles if you like.
  - \* Be flexible in your thinking. One drawing may join onto another.
  - \* Remember what Woodrow Wilson said, "Originality is simply a fresh pair of eyes." Think for yourself; don't use someone else's ideas--your own ideas are unique.
- 

OTHER THINGS TO CONSIDER:

- \* Listen to a record as you do this exercise.

CONCEPT: Masks can depict different moods.

OBJECTIVE: To give experience in creating paper masks that show emotion

ELEMENT(S): Color, line, value

PRINCIPLE(S): Contrast

VOCABULARY: Mask, mood, depict, shade, tint, expression, happy, sad, angry, warm, cool

---

MATERIALS: Tag board or construction paper  
(9" x 12")  
Pencils  
Paint  
Brushes  
Pictures or examples of masks

---

- \* What is a mask? Why do people make and wear masks? Write down as many reasons as you can in three minutes. How many reasons did you find?
- \* Look at these examples of masks. Describe what you see. What colors are used? What shapes are drawn on the masks? Name some different materials that masks can be made from.
- \* Draw a mask on the paper so that it fills the page. It can be a human or an animal or imaginary creature but make the expression seem happy.
- \* Then draw a second mask with a sad or angry expression.
- \* When you paint the happy mask select colors which depict happiness to you. Add white to some of those colors to produce tints.
- \* When you paint the sad or angry mask, select colors which seem angry or sad. Add black to some of those colors to produce shades.
- \* By adding white or black to colors you change the value of the color. Value in color is not how much it is worth, but how light or dark it is. What do dark colors suggest? What do light colors suggest?
- \* Which colors seem warm to you? Which colors seem cool.

- 
- \* Cut out your masks and use them or display them in your class.
- 

OTHER THINGS TO CONSIDER:

- \* The masks could be used in conjunction with a special event, e.g., halloween or a party.



---

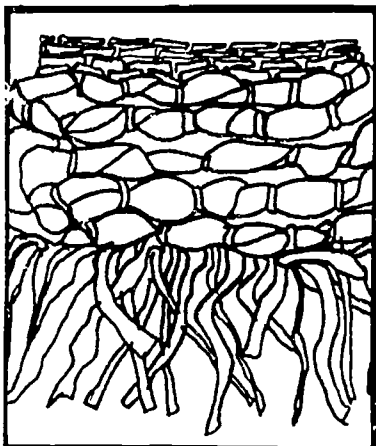
CONCEPT:	Weaving is a process of creating designs with lines of yarn.
OBJECTIVE:	To practice a technique of weaving
ELEMENT(S):	Texture, line, color, space
PRINCIPLE(S):	Repetition, variety
VOCABULARY:	Warp, weft, design, pattern, horizontal, vertical, contrast

---

MATERIALS: Burlap, plastic or hemp vegetable bags  
(cut open)  
Yarns of various colors  
Large eyed needle  
Scissors

---

- \* Mime how you would go about weaving something. Think of it step by step. It is a very rhythmic process.
- \* Look at this piece of fabric. It has an open weave. The threads that go across (horizontally) are called weft threads. The threads that go up and down (vertically) are called warp threads.
- \* What do we mean by texture?
- \* The texture of the fabric is even but I can change the texture by weaving other threads through it.
- \* Designs and patterns can be made in this way also.
- \* Experiment--choose different types of yarn to weave a design or a pattern--think of the colors that would be good to use. Are they contrasting colors? Primary? Secondary? Be careful not to pull the yarn tight.
- \* Describe the design or pattern that you have created. Is it bold? Does it show repetition? Are there spaces in your design? What does it remind you of? Describe the different textures.
- \* You have made a sampler of weaving. It can be hung up on the wall or used as a place mat.



CONCEPT: Snow can be molded into many shapes.

OBJECTIVE: To experience the manipulation of snow into a shape or a habitat

ELEMENT(S): Shape, space

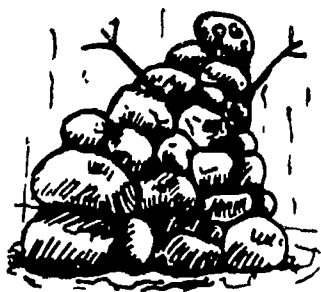
PRINCIPLE(S): Repetition

VOCABULARY: Habitat, sculpting, molding, structure

---

MATERIALS: Warm clothes  
Snow  
Water (this helps compact the snow)

---



- \* Talk about different types of structures.
  - \* Practice packing the snow to give it more structural strength.
  - \* Let the structure expand in different directions.
  - \* Walk around your sculpture--work on all sides.
  - \* Make it as unique as you can.
  - \* Is your sculpture just something to look at?
  - \* Is this structure something you can get into?
  - \* What else could you add to this structure to make it look more interesting?
  - \* What shapes do you see in your sculpture or habitat?
  - \* Are there interior spaces in your structure? Can you see any exterior spaces?
- 

OTHER THINGS TO CONSIDER:

- \* During the winter of 1986 an enormous ice palace was constructed in Saint Paul, Minnesota. What can you find out about this snow structure?



---

CONCEPT: Shapes can be positive or negative.


OBJECTIVE: To develop an understanding of positive and negative space

ELEMENT(S): Shape, space

PRINCIPLE(S): Repetition, rhythm

VOCABULARY: Positive, negative

---



MATERIALS: Black paper (12" x 18")  
A variety of colored paper  
approximately (6" x 4½")  
White glue  
Scissors

---

- \* Today we are going to explore two kinds of space POSITIVE and NEGATIVE.
  - \* Here is a piece of paper. I am going to cut a shape out of the paper--a rectangle. The rectangle is a shape. It is also a space--a positive space. The rest of the paper--the scrap, is also a space--it is the negative space.
  - \* Think about a monster or ghostlike creature. Cut a monster from a piece of colored paper. KEEP THE SCRAP IN ONE PIECE. The "monster" is the positive space. The paper from which the monster was cut, (the scrap) is the negative space.
  - \* Cut out two more monsters in the same way. Arrange monsters and their negative space on a large piece of black paper. Have some positive and negative shapes overlap each other.
  - \* How does repetition give a feeling of rhythm?
  - \* When you're satisfied with the arrangement of the positive/negative monsters, glue them into place. See how the negative is just as important as the positive space.
- 

OTHER THINGS TO CONSIDER:

- \* Experiment with other images and shapes.
- \* Refer to Drawing on the Right Side of the Brain, by Betty Edwards, Chapter 7. The Positive Aspects of Negative Space, pp. 98-113.

---

CONCEPT: Depth can be created on a two-dimensional surface.

OBJECTIVE: To give practice in creating the illusion of depth in drawings

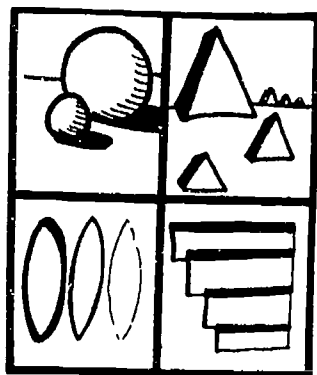
ELEMENT(S): Shape, space

VOCABULARY: Depth, two-dimensional, three-dimensional, overlapping, distance, format, illusion, technique

---

MATERIALS: Paper (9" x 12" or 12" x 18")  
Pencils  
Crayons

---



- \* When we look at something in the real world it has depth. What do I mean by that?
  - \* If we want to show depth or distance in a drawing we have to use some "tricks" or techniques.
  - \* A piece of paper is flat. We say it has only two dimensions. It has shape and size--we call it a format--but it does not have depth.
  - \* One way of creating depth is to make one subject larger than another. Which object looks closer?
  - \* Another technique is to place an object higher on the format than the other. When we do that, which object looks further away?
  - \* Overlapping is another technique to show depth.
  - \* A fourth technique is to use light and dark lines. Which lines appear closer?
  - \* Divide a piece of paper into fourths. In each space give a different example of creating depth. Label each one.
  - \* Think about a place where you would like to be right now. It might be seven leagues under the sea, on the surface of the Red Planet, or in a tropical jungle. Draw the place so that it has the illusion of depth. Use the techniques you have learned. Color the picture.
- 

OTHER THINGS TO CONSIDER:

- \* Illustrate with overlapping paper shapes rather than drawing the shapes.

---

CONCEPT: Clay can be manipulated to resemble a human form.

OBJECTIVE: To give experience in making (3-D) three-dimensional forms

ELEMENT(S): Shape, form, line

PRINCIPLE(S): Repetition, movement

VOCABULARY: Manipulate, clay, sketch, model, pose, three-dimensional

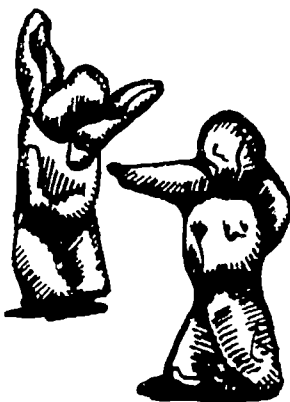
---

MATERIALS: Clay (or Playdough, Baker's clay, non-hardening modeling clay)  
Canvas, newspaper or paper towels to protect desks

---



- \* Let's sit in a circle. We're going to sketch people today, not with a pencil, but with clay.
- \* People move in different ways. Try moving different parts of the body; bend your wrist, elbows, knee. Take up a pose, be an angry father, a baseball player hitting a home run, a mountain climber ascending Everest.
- \* Now we will take turns modeling for each other. Can we have a volunteer model to pose?



- \* Keep looking at the model; start with forming the head, neck, and shoulders. Then form the arms, body, legs and feet. Work quickly--think of the model and try to capture that pose. Do not make details--concentrate on the shape of the pose. Let's have another volunteer and another pose. Try making a second model.
  - \* Compare the two sculptures you have made.
  - \* You may keep the sculptures if you wish, or rework the clay into a ball to be used again.
- 

OTHER THINGS TO CONSIDER:

- \* Look at the work of these artists: Rodin, Degas, Segal.
- \* For more ideas of working with clay see: Children, Clay, and Sculpture, by Cathy Weisman Topal, Davis Publishing, Inc.

---

CONCEPT: Colors in different media can be mixed and matched.

OBJECTIVE: To produce varied shapes with yarn and use oil pastels or colored chalks to fill in the spaces

ELEMENT(S): Texture, color, line, shape

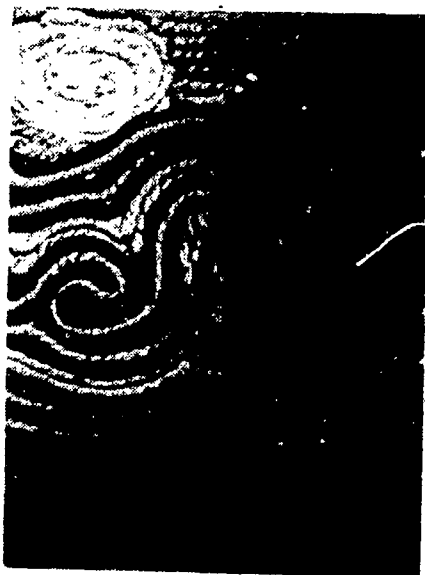
PRINCIPLE(S): Variety, repetition, rhythm

VOCABULARY: Collage, design, pastel, Huichol Indian

---

MATERIALS: Brown paper  
Yarns of different thicknesses and colors  
Oil pastels, chalks, or crayons  
Glue  
Scissors

---



- \* How could a line become a shape?
  - \* Take a piece of yarn and form shapes with it. See how many interesting shapes you can make. Make the shapes vary in size.
  - \* Now that you have experimented, take a piece of paper and a variety of different yarns and glue down the shapes you make to form a design.
  - \* Before you glue down the shapes, look carefully to make sure the design is just how you want it. Extend the design to reach all four sides of your paper.
  - \* Select colored chalks or oil pastels to mix and match with the yarn outlines and fill in the areas formed by the yarn. You may choose to fill in with solid color or with lines of color--decide which would look best.
- 

#### OTHER THINGS TO CONSIDER:

- \* Look at the work of these artists and see if you notice any similarities to the collages you made: Paul Klee, Fernand Leger, Frank Stella.
- \* The Huichol Indians made yarn paintings--see what you can find out about them. Look at some examples and compare them with your design.

CONCEPT: Some art works are concerned primarily with color.

OBJECTIVE: To explore how artists use color in their work.

ELEMENT(S): Color

VOCABULARY: Distinguish, concerned, color, primary, secondary, complementary, realistic, expressively, imaginatively

MATERIALS: Examples of the work of Monet, Mondrian, Picasso, Rouault, Van Gogh, Vlaminck or your own choice

Paper

Crayons

Watercolor (or tempera)

Brushes



\* This is going to be a hunt--a hunt for color and artists who like to use color--who think that it is vitally important to express the ideas they want to convey.

\* Take some time to look at this series of pictures, talk to your friends about them, notice as many details as you can. You have time--don't rush.

\* What are the names of some of the artists you have been studying.

\* Describe one painting that you particularly thought to be interesting. Explain why.

\* Which artists do you think are primarily concerned with color?

\* How do those artists use color? Realistically? Expressively? Imaginatively?

\* Using paints or crayons, make a picture primarily concerned with color. It could be about one color or several.

---

CONCEPT: Everything is located in space.

OBJECTIVE: To become aware of different types of space and the relationship among things in space

ELEMENT(S): Space, form

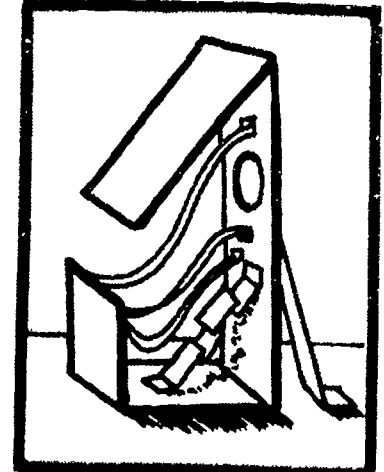
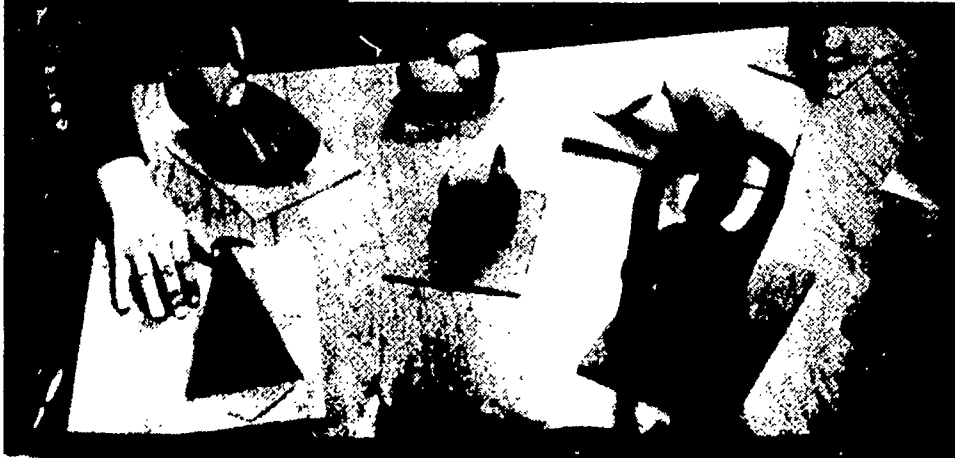
VOCABULARY: Three-dimensional, two-dimensional, boundaries, relationship, open, closed

---

MATERIALS: Paper  
Scissors  
Glue  
Cardboard

---

- \* Most people associate the word space with outer space, but what other kinds of space can there be?
- \* Name some huge spaces (oceans, barns, etc.). Name some small spaces (pockets, pin holes, etc.).
- \* What kinds of feelings do you get in a large space? How do crowds affect closed spaces? Suppose you were a cat or a hippo, what space would you enjoy most?
- \* Artists use space--people like architects and sculptors think about space a lot. Why?
- \* Using the materials provided see if you can create a structure with different kinds of space in it (open, closed, small, large). Bend, fold, twist, cut, tear the paper--be inventive.
- \* Look at your structure and explain what you have made. Describe the form. Decide how the spaces within the structure could be used.



GRADE FOUR

ACTIVITIES:

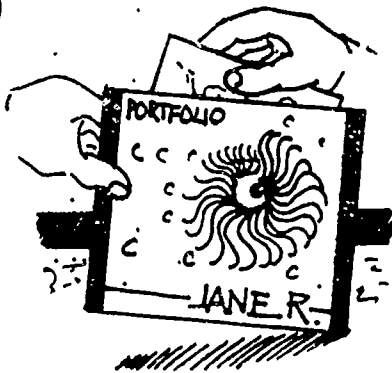
- 1 Making a Portfolio
- 2 Duplicating Patterns
- 3 Color and Line Paintings
- 4 Simple Line Drawings
- 5 Tower Rhythms
- 6 Sock Puppet Making
- 7 Looking at Photographs, Paintings,  
Drawings
- 8 Expressive Continuous Lines
- 9 Looking for Illusions
- 10 Painting a Landscape
- 11 Alpha Patterns
- 12 Pinch and Coil Forms
- 13 Contour Drawings
- 14 Analogous Tissue Collage
- 15 Creating an Environment
- 16 Dreams, Fantasies, and Wishes
- 17 Symbols
- 18 Clay Relief Architecture
- 19 Alliteration Drawing
- 20 Loom Weaving
- 21 The Great American Shoe
- 22 Still Life Drawings
- 23 Box Camera
- 24 Tool/Space Design
- 25 Dream Paintings
- 26 Line Etching
- 27 "Animal Hide" Murals

CONCEPT: Keeping artwork in a portfolio provides an artist a place to store art work for future review.

OBJECTIVE: To emphasize the importance of referring to work already done and to learn how to make a portfolio

VOCABULARY: Portfolio, critique, periodically, progress, exercise, personalizing, unique

MATERIALS: Tag board (18" x 24")  
Scissors  
Masking tape  
Pencils  
Crayons



- \* A famous person once said that masterpieces are 1 percent inspiration and 99 percent perspiration. What do you think this means?
- \* Doing art is very important and looking at what you create every so often is also important. That is the way in which we learn and improve.
- \* Artists constantly add to their portfolio. A portfolio is a place to keep work safe.
- \* To make a portfolio, fold a piece of tag board in half and tape the two short sides leaving the long side open. It is like a pouch or envelope.
- \* Invent, create or design a way of personalizing your portfolio--it might be with lettering or a picture. Use your imagination. Make it as unique as possible.
- \* Look at the artwork in your portfolio occasionally.

Note: Refer to the "Drawing Studio" video series on drawing (session one).



---

CONCEPT: Two drawings can be made from one.

OBJECTIVE: To learn how to make a duplicate design with mixed media

ELEMENT(S): Color, shape

PRINCIPLE(S): Balance, variety

VOCABULARY: Symmetry, asymmetrical, technique, duplicate transfer, design

---

MATERIALS: Colored paper (9" x 12")  
White chalk  
Pencils  
Crayons

---



- \* Define the word "duplicate."
  - \* Make as long a list as you can of things that can be duplicated, e.g. twins, mistakes, money, etc.
  - \* We are going to learn how to duplicate a design using just these materials--colored paper, white chalk, pencils, crayons.
  - \* First fold your paper in half and with a pencil draw a design on one-half of the paper.
  - \* Open your paper out and put a heavy layer of chalk on the backside of your design.
  - \* Use a crayon to put a layer of color over the chalk. Cover all the chalk.
  - \* Close the paper again.
  - \* Trace over the design with a pencil. Press hard. Fill in some areas with a pattern if you wish.
  - \* Open out the paper. Explain what happened.
  - \* Can you think of another way to transfer or duplicate patterns or pictures? Experiment at home.
- 

OTHER THINGS TO CONSIDER:

- \* The designs that were duplicated were symmetrical. Look at the work of Stuart Davis and Andy Warhol and see if you can spot symmetrical designs.

CONCEPT: Areas of color can be combined with lines of color.

OBJECTIVE: To experiment with the relationships of color, shape and line

ELEMENT(S): Line, shape, color, space

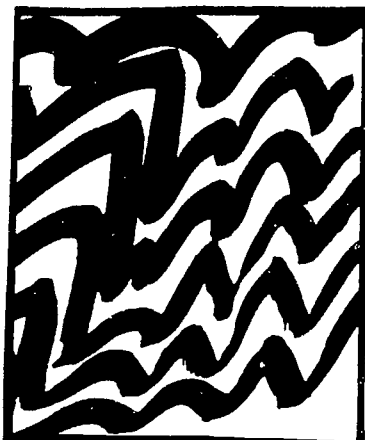
PRINCIPLE(S): Rhythm, balance, harmony

VOCABULARY: Area, rhythmic lines

---

MATERIALS: Paper  
Brushes (different sizes if possible)  
Tempera paint  
Different types of music

---



- \* Define the word rhythm.
- \* Make your body move in a rhythmic way. (To music possibly.)
- \* Paint a rhythmic line on your paper and repeat it several times.
- \* Stand back from the lines and look at the spaces you have created in between the lines.
- \* Select colors to fill in those spaces. Keep looking at the painting as you work. Think about the balance of shapes and colors. Do they harmonize? Is it necessary to change an area, a color, add more lines?
- \* When the painting is complete, look at the rhythms you have created.
- \* Looking at the rhythms you have painted, see if you can play that same rhythm with a musical instrument or by moving your body.

CONCEPT: Ideas can be described with a few lines.

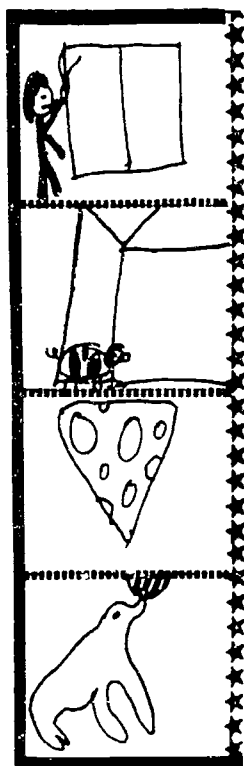
OBJECTIVE: To give experience in visualizing word images

ELEMENT(S): Line

PRINCIPLE(S): Variety

VOCABULARY: Word images, visual images, minimal

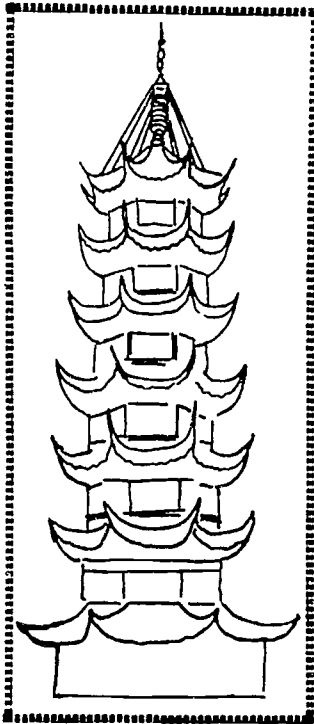
MATERIALS: Paper  
Pencils



- \* This exercise will utilize your imagination.
- \* Fold your paper in half and half again and open out to show the four sections.
- \* Listen to this word picture and with as few lines as possible, draw the image in the first box: man with a cigar caught in a closed elevator.
- \* Draw this in the next box: a pig standing around the corner of a barn.
- \* In box three, draw a close-up of a piece of Swiss cheese.
- \* In box four, draw a seal balancing a ball on his nose.
- \* Take another piece of paper and make up four more word images to visualize. Have some friends try to guess what they are. This is a good exercise to get everyone thinking visually. Try it on your parents too.

- CONCEPT: Variety and rhythm can create height.
- OBJECTIVE: To learn that architectural towers have rhythm as a result of variety in shapes and number of openings
- ELEMENT(S): Shape, form, space
- PRINCIPLE(S): Rhythm
- VOCABULARY: Gothic, Romanesque, Byzantine, Eiffel Tower, Chicago Marine City Tower, industrial towers, lighthouse towers, etc.

MATERIALS: Examples of towers (slides, photos, postcards, etc.)



- \* What is a tower?
- \* What are the functions of a tower?
- \* I am going to show you pictures of towers and we are going to talk about each one.
- \* Can you identify any patterns in the towers?
- \* Some patterns create a rhythm--describe a rhythm you can see.
- \* Which shapes in the towers create the illusion of height?
- \* Select one tower that you think is particularly unique and explain why.
- \* Describe some similarities you see in the towers reoccurring shapes, patterns, styles, etc.

OTHER THINGS TO CONSIDER:

- \* Make a scrapbook of towers.
- \* Design your own tower with shapes that make it appear very tall.
- \* Select another architectural feature such as columns or arches to study.

CONCEPT: The visual arts have always been a means for communicating feelings.

OBJECTIVE: To give an opportunity to express feelings through the creation of a puppet

ELEMENT(S): Shape, color

PRINCIPLE(S): Unity, variety

VOCABULARY: Emotion, express, feelings, tone of voice, movement, love, hate, fear, joy, anger, anxiety

---

MATERIALS: Examples of the work of Ben Shahn, Edvard Munch, Mary Cassatt, Norman Rockwell, Dorothea Lange, or George Segal  
Old socks  
Assorted yarns, buttons, threads, fabric, etc.  
Scissors  
Needles  
Glue

---

- \* What kinds of feelings do people have?
  - \* Can pictures convey feelings?
  - \* Look at this picture by \_\_\_\_\_. What emotions or feelings are being expressed.
  - \* Being able to communicate feelings is very important but not always easy. Emotion can be expressed by people's faces, by pictures, and in what other ways? (dance, music, writing, etc.)
  - \* Let's make a hand puppet that can express emotions. Think about the personality of your puppet and the range of emotions it could express. Take a sock--make facial features--sew or glue them in position--make hair, a hat, clothes if you wish.
  - \* When the puppet is complete, get together with friends to act out different emotion.
  - \* Put the puppet on your hand. Experiment making different expressions by moving your hand.
-

## OTHER THINGS TO CONSIDER:

- \* Write a play for your puppet and perform it to another class.
- \* Give your puppet as a gift to a younger child to play with.
- \* Make a whole family of puppets.



---

CONCEPT:      Photographs and paintings and drawings have different characteristics.

OBJECTIVE:      To learn to distinguish between paintings, photographs and drawings

ELEMENT(S):      Line, color, shape, space, value, texture

VOCABULARY:      Photograph, painting, drawing, similarities, differences, quality, characteristics, media, abstract, realistic

---

MATERIALS:      Photographs  
                     Paintings  
                     Drawings

---



- \* What is a picture? Give me the best definition you can.
  - \* We are going to look at three different types of pictures and distinguish which is which.
  - \* Look at this picture and tell me how it was made-- what media was used?
  - \* This picture has been produced by another media. Explain what it is.
  - \* This third picture has been made in another way. How is it different from the first two you saw?
  - \* Name the tools involved in photography. Name the tools involved with drawing. Name the tools involved with painting.
  - \* Is imagination important for artists when they are working with painting, drawing and photography?
  - \* Do you notice any similarities among the three media?
  - \* Which media has the least textural quality?
- 

OTHER THINGS TO CONSIDER:

- \* Take a photograph, do a drawing, do a painting of the same subject. Compare the difference.
- \* Consult Artists at Work Wilton Film Series 100.

CONCEPT: Lines can be continuous and expressive.

OBJECTIVE: To explore the expressive nature of a line that is unbroken

ELEMENT(S): Line

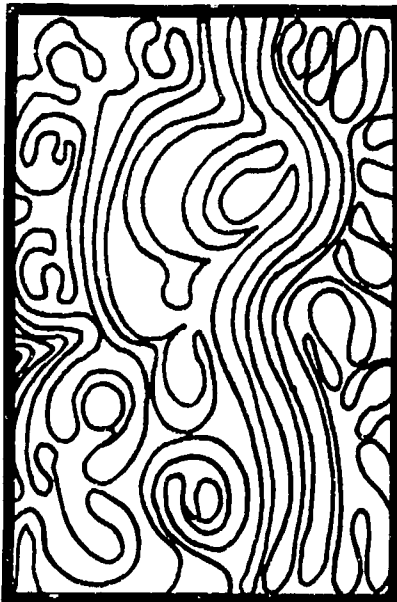
PRINCIPLE(S): Rhythm, repetition

VOCABULARY: Angular, spiked, curved, flowing, fearful, anxious, floating

---

MATERIALS: Paper (12" x 18")  
Markers

---



- \* What is an emotion?
  - \* When you express an emotion you show it--either in your face, your actions or your reactions. However, lines can express emotion too. If you had to express anger in a line, what would it look like? How about fear? Anticipation? Happiness? Trepidation?
  - \* Take a new piece of paper and take into consideration its size--start at the edge of the paper and begin to draw a line that goes on and on, bending, curving, changing directions, expressing a kind of emotion. Your line cannot stop until you have filled the whole paper. Draw slowly but keep the line moving--it can cross itself--make small shapes and large shapes. That line has to continue for at least five minutes.
  - \* Look at the line you have created. Show it to a friend and see if they can guess the emotions that line depicts.
  - \* Does the color of the line affect the emotion it indicates?
  - \* Try expressing another emotion or a sensation.
- 

#### OTHER THINGS TO CONSIDER:

- \* Look at the paintings of an artist called Jackson Pollock. What do his lines express?
- \* Dilute tempera paint in a squeeze container and paint an expressive line similar to Jackson Pollock.
- \* Write about the line you drew or painted.



---

CONCEPT:      Artists can create illusions.

OBJECTIVE:      To study how artists sometimes give the illusion that there is or is not gravity and to discern the difference in these illusions.

ELEMENT(S):      Space

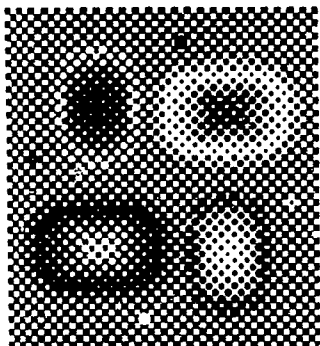
PRINCIPLE(S):   Movement

VOCABULARY:      Illusions, motion, gravity, suspended, interpret, surrealistic, abstract

---

MATERIALS:      Examples of the work of such artists as Paul Jenkins, Morris Louis, Salvador Dali, Rene Magritte, M. C. Escher, Bridget Riley, Victor Vasarelli (reproductions, books or slides)

---



- \* Explain what an illusion is. Give a good example of an illusion.
- \* Who can relate a dream that contained some illusions? Tell about it.
- \* We are going to explore some art work done by artists who were concerned with space, time, motion, and illusions.
- \* What is the subject matter of this painting?
- \* What is happening in the picture?
- \* How has the artist used color, light, objects to tell a story?
- \* What is happening in this picture?
- \* How can the picture be interpreted?
- \* How does it make you feel? Why?
- \* Make a list of at least ten adjectives to describe the work of this artist.
- \* Compare the first painting with this one and detail the differences. What technique has this artist used? brush strokes, color, texture, etc. Give your opinion about the painting--be honest!

CONCEPT: The sky touches the earth.

OBJECTIVE: To increase the powers of observation

ELEMENT(S): Line, shape, color

VOCABULARY: Horizon, perspective, ground level, placement, realistic, landscape

---

MATERIALS: Pictures showing the horizon line  
Paper  
Pencils  
Paints or crayons

---



- \* Define the word landscape.
  - \* We are going to look at some pictures of landscapes. Make a list of as many things as you can see in the first landscape.
  - \* Look at the second landscape and tell what you notice about the sky.
  - \* What is the sky made of? What color is the sky? Why is it blue? Where is the sky? Is the sky up and down?
  - \* Let's take a walk and look at the sky. What colors can you see in the sky? Is there any white space? Can you see through a tree or a building?
  - \* Be concerned that objects nearer are larger, objects farther away are smaller.
  - \* Take a piece of paper and draw and paint houses, trees, mountains, whatever you would like in a landscape and then create a sky from your imagination--think of colors, the patterns, the feeling of the sky.
  - \* Compare your sky with one an artist has painted or one you have seen in a photograph. How are they different?
- 

OTHER THINGS TO CONSIDER:

- \* Make a booklet of skies that you have sketched, or cut out sky pictures from old magazines.
- \* Ansel Adams recorded some magnificent skies in his photographs. See if you can find some examples.

---

CONCEPT: Artists often use and repeat recognizable symbols as an element in their designs.

OBJECTIVE: To use the alphabet as a symbol in drawing and design

ELEMENT(S): Line, color, movement, shape

PRINCIPLE(S): Repetition, rhythm, variety

VOCABULARY: Unified, symbols, design, pattern, continuity

---

MATERIALS: Paper  
Pencils  
Crayons and/or markers  
Example of American Indian blanket designs

---



- \* The alphabet, a word, your name, or a series of numbers can be used as symbols in a design. Design often repeats an element of art to keep it unified. Observe the designs on blankets created by the American Indian, or the repetition of shapes found in a piece of cloth. Can you see or think of other patterns you might find that uses repetition within its design?
  - \* Divide your paper by five or six wavy lines. (You could draw a good sized rectangle within your paper space to create this design.) Choose one letter and draw it carefully and neatly between the lines so that each letter touches not only the top and bottom of that line, but that each letter also touches each other and completely extends from one edge to another in your drawing space. Notice how shapes are created between the letters.
  - \* Continue drawing along each line changing the letter as you proceed through all the lines.
  - \* Using a crayon or marker, color your entire pattern by repeating the same color in each shape within one line for continuity. Some shapes may be left uncolored for variation.
-

## OTHER THINGS TO CONSIDER:

- \* Try this design technique using your name, a word, or a series of numbers in repetition.
- \* Try using black ink only to color in your design.
- \* Use your pattern as a greeting card.

---

CONCEPT: Clay can be manipulated into a three-dimensional form using pinch and coil techniques.

OBJECTIVE: To create a three-dimensional form combining handbuilt techniques

ELEMENT(S): Shape, texture

PRINCIPLE(S): Repetition

VOCABULARY: Pinch, coil, three-dimensional, manipulated

---

MATERIALS: Clay (or other manipulative material, such as Playdough, or Baker's clay)  
Canvas or newspaper (to cover work surface)  
Slip (if using clay)  
Texture items (buttons, shells, wood)  
Wooden clay tools  
Glaze (if using clay)

---

- \* Wedge clay (follow procedure in grade 3 activity).
- \* Form clay into a ball that fits comfortably in your hands (tennis or baseball size).
- \* The pinch method was probably the first method to use only the potter's hands to shape the clay.
- \* Insert the thumb of one hand into the ball of clay. Lightly pinch with the thumb and fingers while slowly rotating the ball in the palm of the other hand.
- \* Try to make a tall thin pot by pinching evenly upward.
- \* Possibly add two pinched forms together. Two hemispheres can be joined lip to lip. A smaller pot attached to the bottom of a larger one can produce a footed form. Clusters of pinched forms can be joined together. (Slip should be used where clay is joined. These areas should be worked together.)
- \* Supporting the walls from the inside, impress textured objects into the surface.
- \* Add coils to the pinched forms.

- \* They can be added to the top of one pinched form or added on the surface for decoration.
- \* Look at your finished work; is it appealing and interesting from all views?
- \* How have you used repetition of shape and texture?
- \* Allow to dry slowly.
- \* After completely dry, bisque fire and glaze.

---

OTHER THINGS TO CONSIDER:

- \* Suggested sources: Claywork, Nigrosh. Finding One's Way With Clay, Paul Berensohn.
- \* Show pictures and/or slides of pinch and coil pottery.
- \* Read the story "The Spider, The Cave and the Pottery Bowl."



---

CONCEPT: A contour is the outside or outline of a shape or figure.

OBJECTIVE: To give experience of drawing contours

ELEMENT(S): Line, shape, space

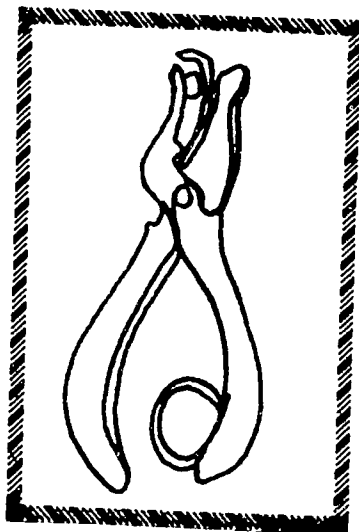
PRINCIPLE(S): Balance, emphasis

VOCABULARY: Contour, outline, edge, concentration

---

MATERIALS: Paper  
Pencils  
Objects to draw

---



- \* What does the word contour mean?
- \* There are contours on maps and there are contours in drawing. A contour in a drawing is the outside or outline of a shape or figure.
- \* Look at this object and with your eye "trace" around the edge of the object. Trace around the edge of the object with a finger in the air.
- \* Take a piece of paper and a pencil and with your eye fastened on some point along the edge of the object, begin drawing the edge on your paper. Do not take your eye off the object. You will be tempted to look down at the drawing, but resist! Remember to move your eye slowly along the edge of the object and draw with the pencil at the same pace.
- \* When you have completed the outline you may look at what you have drawn. Compare the contour drawing with the actual object.
- \* Describe how you felt about this exercise. Was it frustrating? Why? Why not? What was the hardest part? Was it tiring? Were you surprised by the result?
- \* Remember this is only a practice! Try for five minutes at least once a week. Bring in items to draw from home.

---

OTHER THINGS TO CONSIDER:

- \* Go to the library and locate art books with examples of line drawings. Study them.

Note: Refer to the Drawing Studio video series (session 5).

CONCEPT: Analogous colors are related to each other.

OBJECTIVE: To give experience in identifying analogous colors

ELEMENT(S): Color, shape

PRINCIPLE(S): Repetition

VOCABULARY: Analogous, color wheel, collage, categories, design, related, primary, secondary, transparent

---

MATERIALS: Tissue paper, various colors  
White tag board  
Diluted Elmer's Glue and water (1-1)  
or liquid starch, Polymer Medium  
Modpodge  
Brushes  
Color wheel chart

---

- \* Name some colors!
- \* There are different categories of colors. For instance: primary colors (yellow, red, blue). Do you know what the secondary colors are? (orange, green, violet)
- \* There are also analogous colors. Analogous colors are colors that are related to one another. They are next to each other on the color wheel (e.g. red, red-orange, orange, yellow-orange).
- \* You are going to make a collage using colored tissue paper. Tissue is a transparent paper.
- \* Choose the set of analogous colors you like the best.
- \* Tear the tissue paper into small (fifty cent piece size) repetitive shapes. Tear all shapes before gluing. Brush glue on the white tag board before applying the tissue. Brush glue on top of the tissue also. Work on a small area at a time. Overlap the shapes.
- \* Describe the design you have made. Explain what happens when you layer the tissue paper. What is the most interesting part of your design?



- \* Choose another set of analogous colors. Make a tissue collage using a theme for subject matter (e.g. landscape, still life, plant, clown, etc.).
- \* Make a tissue collage on wax paper using liquid starch. Peel off the wax paper after drying. Transparent overlays of color are then evident from both sides.

---

OTHER THINGS TO CONSIDER:

- \* Design an outfit for yourself using only analogous colors.
- \* Write a report on analogous colors.



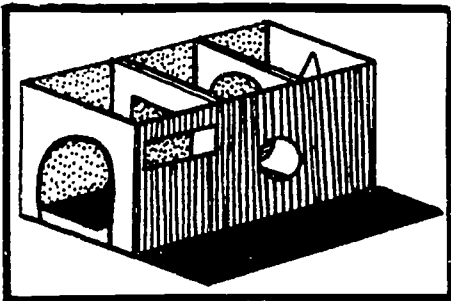
CONCEPT:	The space we live in is our environment.
OBJECTIVE:	To explore different kinds of environments
ELEMENT(S):	Space, line, shape
VOCABULARY:	Environment, secluded, friendly, welcoming, interior, exterior

---

MATERIALS: Shoe box (or something similar)  
Construcion paper  
Scissors  
Glue  
Crayons or paints

---

- \* We are going to consider space and how it is used.
- \* One North Dakota artist said, "I never really think about space but it is always there." Do you agree with her?
- \* We are in a space right now. Describe it.
- \* Think of your bedroom at home and imagine yourself to be a hamster or a spider. Describe the space from that creature's viewpoint.
- \* The space we live in is called our environment. Environments can be bright, cold, warm, dark, welcoming, stimulating, secluded, crowded--what else?
- \* It is exciting to create a space or environment. You can make a model one today from the shoebox and other materials provided. It might be an environment for yourself or some kind of creature. Think about how you will arrange the space--what you will include in the space--it's color, how it will be used, etc. Use your imagination--if you need to, change the shape of the box. You may divide the space if desired.



---

OTHER THINGS TO CONSIDER:

- \* Now that you have designed an interior space, start designing an exterior environment. Combine the two and put on display.
- \* Think about the environment of a famous person such as Abe Lincoln and create a model of that environment.

CONCEPT: Dreams and fantasies and wishes often combine the unusual.

OBJECTIVE: To stimulate divergent thinking and creativity

ELEMENT(S): Shape, line, color

PRINCIPLE(S): Variety

VOCABULARY: Dream, wish, fantasy, legend, myth, imaginary, unusual, exaggerations, collage, humor

---

MATERIALS: Old magazines  
Scissors  
Glue  
Paper

---

- \* Close your eyes and fantasize about a mythical beast engaged in an imaginary battle on a fantastic planet. Tell what happened.
  - \* Define the word dream. How would you describe fantasy? Why is it fun to daydream? Can you name some modern day fantasy characters?
  - \* Give some examples of real things that could be put into unreal situations, e.g., a carrot that cavorts--you can be as wild in your thinking as you like.
  - \* Search through old magazines and cut out objects and try combining them in unusual ways, e.g., a frog and a tube of toothpaste (the tube may be forming wings for the frog). Add more elements to the collage or create an environment--a background for the fanciful picture.
- 

OTHER THINGS TO CONSIDER:

- \* Read some fanciful stories e.g., Wind in the Willows, Where the Wild Things Are, Grimms Fairytales, The Phantom Tollbooth.

Write about or draw your private fantasies in a secret book.



---

CONCEPT:       Symbols are signs which represent something.

OBJECTIVE:       To explore the use of symbols in art

ELEMENT(S):      Shape, color, line

PRINCIPLE(S):    Emphasis

VOCABULARY:      Symbol, represent, sign

---

MATERIALS:       Paint  
                     Brushes  
                     Paper  
                     Pencils  
                     Examples of the work of Joan Miro

---



- \* What is a symbol?
  - \* Make a list of symbols, e.g., a dove is a symbol of peace.
  - \* I am going to introduce you to an artist who uses symbols in his work a lot. His name is Joan Miro. Look at this painting--what do you observe about it?
  - \* In this Miro painting what symbols have been used? Can color be used as a symbol? Why would an artist use symbols?
  - \* Think about this title, "Minibike Trail at Four Peaks." What symbols would you use to depict the bike, the trail, the four peaks?
  - \* Paint a picture using symbols to describe this title. You can choose your own title to symbolize if you prefer.
  - \* Display your finished symbol painting and ask a friend to critique what you have done.
- 

OTHER THINGS TO CONSIDER:

- \* Select a personal symbol for yourself. It could be a found object, something you designed, something you have seen and would like to have. Explain why this symbol is important to you.
- \* Consult "Art Adventure" Wilton Film Series 100. (Lesson 1: Travel into a Painting.)

---

CONCEPT: Clay slabs can be used to create architectural forms.

OBJECTIVE: To create architectural forms from clay slabs

ELEMENT(S): Shape, space, texture

PRINCIPLE(S): Repetition, variety

VOCABULARY: Three-dimensional, relief, score, slip, impress, composition, facade

---

MATERIALS: Clay or other manipulative material  
Canvas or newspaper (to cover work surface)  
Rolling pins  
Clay tools  
Slip (mixture of clay and water--if using clay)  
Glaze

---

- \* In a relief sculpture, figures or forms project from a flat surface.
- \* In groups of four or five, you will make the front of buildings using clay slabs in relief.
- \* Wedge some clay, shape it into a ball (size that fits comfortably in your hands). Roll a clay slab about 1/2 inch thick with the rolling pin. If texture is desired, lay burlap or other cloth over the slab, roll with the rolling pin.
- \* Think about the type of building your group would like to design. What kind of texture do you want your building to have? Cut out the basic shape.
- \* Using coils, small balls or patted pieces of clay, add decorative elements to the structure. Score and use slip in the addition of any pieces. Press firmly.
- \* Repeat some of the textures and shapes you select.
- \* Impress objects to create more texture.
- \* When pieces are firm but still moist, they may be joined together into a combined sculpture including each segment of your group's work. This will make a row of building facades.

- 
- \* After bisque firing, glaze your building. Repeat some of the glazes for a feeling of unity.
- 

OTHER THINGS TO CONSIDER:

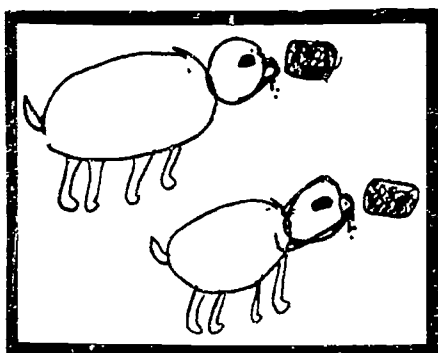
- \* Suggested reading: Children, Clay and Sculpture, by Cathy Weisman Topal. Claywork, Nigrosh.



- 
- CONCEPT: Words can be drawn and painted in a visual form.
- OBJECTIVE: To give experience in visualization of alliteration
- ELEMENT(S): Shape, color, space
- PRINCIPLE(S): Variety
- VOCABULARY: Alliteration, visualization, imagination, humor, combinations, evoke
- 

MATERIALS: Paper  
Pencils  
Crayons or markers

---



- \* How would you respond to this statement, "A picture is worth a thousand words?"
  - \* Sometimes words can evoke an image in your mind. Listen to these words and tell me what you see in your mind when you hear them.  
  
"monstrous mushrooms marketing marshmallows"
  - \* When we have a string of words together all beginning with the same letter, what do we call it?
  - \* Select your own letter of the alphabet and think of an object beginning with that letter, describe the object with two adjectives beginning with the same letter, and tell what the object is doing with words beginning with the same letter. For example, giant, green gerbils gnawing grain granules.
  - \* Often words and pictures compliment each other. Draw and color a picture to illustrate your alliteration.
- 

OTHER THINGS TO CONSIDER:

- \* Each class member might choose a different letter and compile an alphabet book for a gift to a kindergarten class.
- \* Your picture might even turn into an adventure story.
- \* Use this activity to reinforce the study of adjectives in English class.

---

CONCEPT: Lines can be woven to create designs.

OBJECTIVE: To give experience in the techniques of weaving to create designs

ELEMENT(S): Texture, line

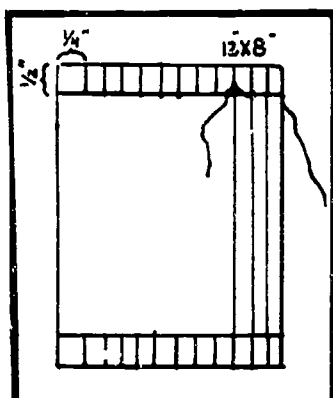
PRINCIPLE(S): Rhythm

VOCABULARY: Weave, loom, weft, warp, design, utilitarian, decorative, fiber art

---

MATERIALS: Cardboard  
Scissors  
String  
Yarn  
Tape  
Strips of fabric  
Large eyed needles  
Examples of woven fabric

---



- \* Lines are not only used in painting and drawing, they appear in other media too-like fibers. Look at these samples of woven materials. Do you see any lines? See if you can figure out how the weaving is done--explain.
  - \* Looms can be very intricate but you can make a simple one yourself. Take a piece of cardboard approximately 12" x 18" and cut slots in two edges about 1/2 inch apart. Tape a knotted end of string to the back of the cardboard. Pull the string through the slots. This is called warping the loom. The warp threads are used to weave the threads under and over to make the fabric. It is the weft threads that produce the lines of design. Vary the color and thickness of the yarn you use, incorporate strips of fabric for broader lines, knot some yarn to produce a different effect. Experiment. Be careful not to pull the weft threads too tight.
  - \* Look at the design as you work. To remove the weaving from the loom, cut the warp threads in the middle (at the back of the loom) and tie together strings (two at a time) to fasten.
  - \* Display what you have made.
-



## OTHER THINGS TO CONSIDER:

- \* In North Dakota there are American Indians who weave line designs into baskets made from willow branches. See if you can find some examples.
- \* Store yarn in a liter size coke bottle. Cut out base of plastic bottle. Insert yarn. Pull end through top.



CONCEPT: Artists design wearing apparel.  
OBJECTIVE: To design an article of clothing  
ELEMENT(S): Line, shape, color  
VOCABULARY: Apparel, function, theme, style

---

MATERIALS: Drawing paper (12" x 18")  
Pencils  
Markers  
Crayons  
Colored construction paper  
White glue

---



- \* Clothing designers are artists. They have to think about the art elements, such as line, color, and shape as well as the function of the wearing apparel.
  - \* Pretend you are a shoe designer. It is your responsibility to design "The Great American Shoe." (Sometimes designers have to follow a theme.)
  - \* Draw the shoe very large on the 12" x 18" drawing paper.
  - \* Develop line, shape and color using marker, crayon or cut construction paper to make your shoe interesting.
  - \* After completion, talk about how you have used line, shape and color.
  - \* How does your shoe design fit the theme "The Great American Shoe"?
- 

OTHER THINGS TO CONSIDER:

- \* Invite a clothing designer to your classroom. Interview them about their work.
- \* Design some other kind of clothing.
- \* Organize a fashion show.

CONCEPT: Drawing requires observation.

OBJECTIVE: To give practice in observing and drawing still life arrangements

ELEMENT(S): Shape, color, texture, line

VOCABULARY: Contour, edge, still life, foreground, middle ground, background, overlapping

---

MATERIALS: Charcoal or pencils  
Paper  
Objects to arrange (students may provide)

---



- \* We have a selection of different objects here. Pass them around--look at them from different angles--feel them--notice their shape, texture, size, color, etc. Tell what you notice about them. Which one is a sphere, cube, cylinder etc.?
- \* I am going to select a few objects and arrange them interestingly on a table or on the floor in the middle of our group. It will be a simple arrangement.
- \* Are all the objects the same level? Are there a variety of levels? Where is the foreground? Where is the middle ground? Where is the background? Do the objects overlap in any way?
- \* Take a piece of paper and a pencil and draw the objects just as you see them from the position you are sitting. Everyone is sitting in a slightly different position so no two drawings will be exactly the same. Do not rush, you have plenty of time. Before you draw with the pencil, draw with your eye. With your eye follow the edges of all objects. Notice dark lines and light lines, textures, patterns, any particularly interesting areas.
- \* Take a short rest--stretch--look at what your friend drew, then take a different position in the circle, so that you view the still life from another angle. Do a second drawing.
- \* When you have finished put both drawings side by side and compare them.

- \* We call these drawings still lifes. Is this an appropriate name? Can you think of an alternative?
- 

OTHER THINGS TO CONSIDER:

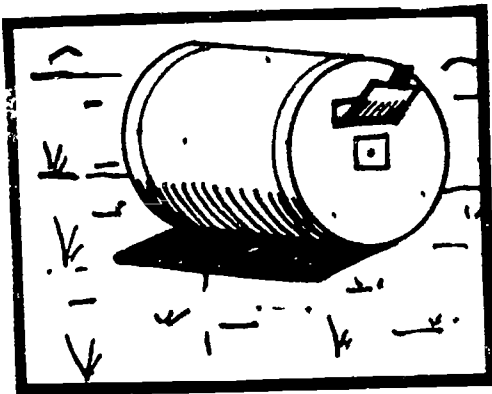
- \* Make a display of the drawings next to the actual still life arrangement. Put it in the hallway or the library for others to see.
- \* Look through art books and magazines for examples of still life paintings and drawings.
- \* Arrange a more complex still life to draw

---

CONCEPT:	All cameras have a lens, a shutter, film and a light-tight box.
OBJECTIVE:	To make a simple camera
ELEMENT(S):	Line, shape
PRINCIPLE(S):	Variety, value
VOCABULARY:	Lens, shutter, film, light-tight box, distort, positive, negative, image

---

## MATERIALS:



Oatmeal boxes  
RC photo paper  
3" square of tin foil  
Sharp pins  
Scissors or mat knife  
Construction paper  
Masking tape  
Rubber bands  
Black spray paint (optional)  
Developer  
Stop  
Fix water  
Developing trays  
Darkroom

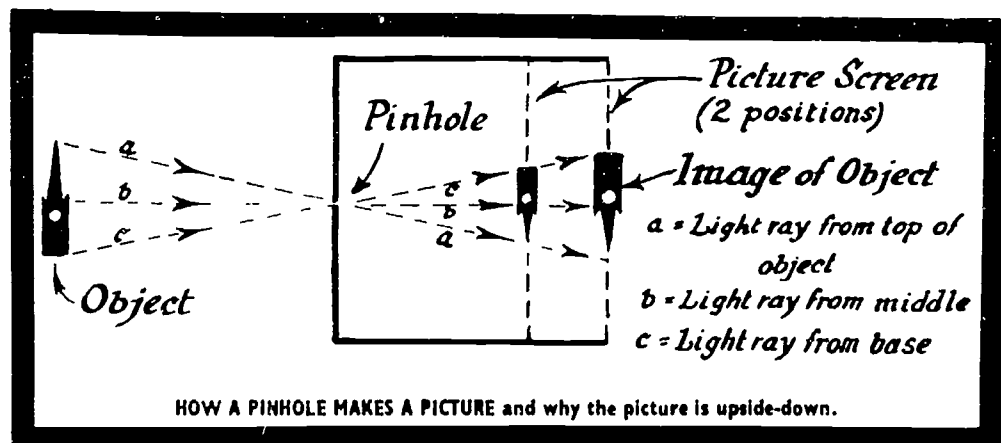
- 
- \* However expensive or sophisticated, all cameras have a shutter, film and light-tight box.
  - \* You can make a simple camera from an oatmeal box. This is how it is done.
  - \* Spray the inside of the oatmeal box black. (optional)
  - \* Cut a 1 inch square hole in the center of an oatmeal box.
  - \* Carefully make a pin prick hole in the center of the 3 inch tin foil. This is the lens.
  - \* Tape foil over hole.
  - \* Place the construction paper over the lens--this is the shutter. Tape at the bottom and hold in place with a rubber band.
  - \* In a darkened room place RC photograph paper in the oatmeal cameral on the opposite side to the lens and shutter. This is the film. (Note shiny side of paper must face the lens.) Close the lid. Do not open.

- \* Go outside and place your camera on firm ground pointing to what you want to photograph. Hold the camera still with one hand and carefully roll down the rubber band and open the shutter for the count of 10-30 seconds, depending on how bright the day. On darker days more time is needed--less time if it is very sunny. You will have to experiment.
- \* Quickly replace the shutter and take the camera into a darkroom.
- \* Remove the lid and take out the film.
- \* Place the film into the developer. Rock tray gently until image appears--approximately 30 seconds to one minute.
- \* Lift film out of developer and let drip for three seconds.
- \* Transfer film to stop for 30 seconds.
- \* Lift film out of stop and let drip.
- \* Transfer film to fix for 10 minutes.
- \* Wash under running water for approximately 5-8 minutes.
- \* Air dry.
- \* Look at the picture. What do you notice about it? Why is it a reversed image?

---

OTHER THINGS TO CONSIDER:

- \* Find out what a negative is and how to make it into a positive print.



---

CONCEPT: Negative space surrounds an object.

OBJECTIVE: To give experience in identifying negative space

ELEMENT(S): Space, line, shape

PRINCIPLE(S): Contrast

VOCABULARY: Silhouette, edge, positive, negative

---

MATERIALS: Paper (9" x 12")  
Pencil  
Markers or watercolors  
Tools to draw (hammer, saw, pliers, etc.)

---



- \* Pass around the tools, describe them, explain what they are made of, what they are used for.
- \* Look at one tool and with your finger, draw in the air the outside edge of the tool.
- \* Draw slowly and think about the shape that edge makes.
- \* Draw that tool on a piece of paper. Draw large so that the object fills the space.
- \* Color in the area all around the object. Do not color the object. The space contrasts with the object.
- \* Objects are surrounded by space. Look at the space around the tool you have drawn.
- \* Select another tool to draw. Color the space around it another color.
- \* Look at the edge of the object. Is it also the edge of the space? Which is more noticeable, the object or the space? Why?

---

OTHER THINGS TO CONSIDER:

- \* Invent a tool of your own. Draw it and explain what it is made from and describe its uses. Be specific.

Note: Refer to the "Drawing Studio" video series (session 6).

---

CONCEPT:	Dreams can be sources of inspiration.
OBJECTIVE:	To stretch the imagination and make unusual relationships
ELEMENT(S):	Shape, color, variety
VOCABULARY:	Fantasy, relationship, subconscious, dream, unreal, visualize

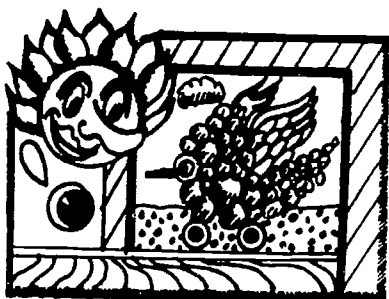
---

MATERIALS: Paper  
Pencils  
Watercolor paints

---

\* Have you ever had a dream in which things went wild? Describe what happened.

\* Listen to this poem and visualize the scene.  
'THE DREAM THAT WENT WILD'



SHAPES ARE ROUND,  
FACES ARE BLUE,  
COLORS COME TOGETHER  
AND PEOPLE ARE MADE OF GLUE.  
MOUNTAINS ARE BLACK,  
CHILDREN ARE GREEN.  
I AM A MOON  
AND YOU ARE A BEAN!

Tricia (grade 4)

\* Imagine yourself in a dream when you become something else, shapes are square, people are made of jello and your friend is anything you wish to make him/her.

\* Draw and paint your dream.

---

#### OTHER THINGS TO CONSIDER:

- \* Keep a record of other ideas that come to you during dreams.
- \* Surrealist painters like Salvador Dali, Rene Magritte and Jean Arp worked from their dreams. See if you can find examples of their work.



---

CONCEPT:	Lines are versatile.
OBJECTIVE:	To give practice in using only lines to depict a scene or an object
ELEMENT(S):	Line
VOCABULARY:	Depict, determine, indented, etch, pressure, brayer, subject

---



---

**MATERIALS:** Styrofoam meat trays  
Bluntly pointed tools (cuticle sticks, ball point pens, branches, etc.)  
Tempera paint  
Brushes or block printing ink brayers  
Paper  
Scissors

---

- \* Lines are used in art and the world around us all the time. In three minutes how many lines can you spot in the room? Write them down--share your list.
  - \* Define the word line.
  - \* What objects other than pencils will make lines?
  - \* We are going to experiment with etching some lines to make a picture.
  - \* Think of subjects such as trees, buildings, repeating designs.
  - \* Trim the sides of the meat tray leaving a rectangle. Etch an image on the styrofoam with an instrument so the surface is indented but not broken. Use the various tools and apply different pressure to vary line widths. Brush paint across the surface, (not too much or too thin).
  - \* Lay paper on the painted surface and press tightly. Peel paper off. Describe the result. In what ways does the print vary from the block?
  - \* Display the block and the print. It will be interesting for people to see both.
- 

**OTHER THINGS TO CONSIDER:**

- \* Use tag board covered with heavy aluminum foil. With a blunt pencil etch a picture or design in the foil. Paint black tempera into the indentations.

- CONCEPT: Symbols and colors can be used as messages.
- OBJECTIVE: To research skills that enable students to mature in socialization. To experience the technique of resist
- ELEMENT(S): Line, color
- VOCABULARY: Murals, resist, tempera, symbolism
- 

MATERIALS: Tan wrapping paper (1½' x 2½' piece per student)  
Earth colored crayons  
Brown powdered tempera

---

Message is printed on the hide.

- \* As we study Indian cultures we realize that the tribes used their own written symbols to convey messages to others. What are the symbols?
- \* You will work in groups to research Indian sign language. Each group is to choose a particular tribe and research their written symbols or make up some of their own.
- \* If I were to ask you to make up a symbol for rain (water, fire, snow, etc.), what would you use? Let's make a list of a few on the board to get started.

Examples:



fire



rain



water



pow-wow



journey or horse



cross mountains



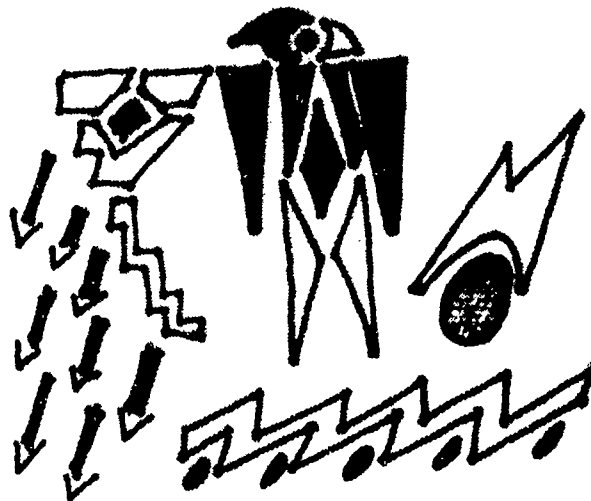
friends

---

- \* Next--tear out a form from the tan paper that resembles an animal hide.
- \* Write a message on the hide with heavy crayon, using earth and berry colors familiar to the early Indians.
- \* After the message is completed, crumple the paper until well wrinkled. Smooth out the "hide" and place under the water faucet until wet all over. Spread out on newspaper.
- \* Sprinkle brown powdered tempera over the "hide" while still wet. Smooth out, smear paint and rub excess water with a rag making the edges darker than the center. Hang to dry.
- \* When dry, display and have committees explain the messages and report about the tribe and their customs and culture.

OTHER THINGS TO CONSIDER:

- \* Use the same materials and technique to make a parfleche. (Leather packs used for storing clothing and dried meat.)



GRADE FIVE

ACTIVITIES:

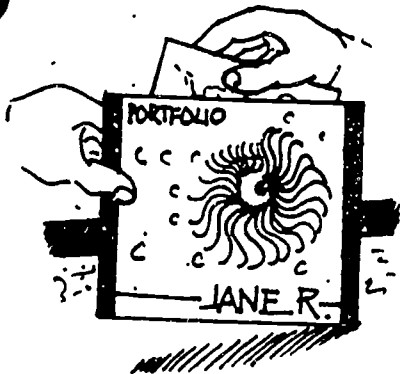
- 1 Making a Portfolio
- 2 Blind Contour Drawing
- 3 Atmospheric Painting
- 4 Optical Perspective
- 5 Group Mural
  
- 6 Creating a Three-Dimensional Form
- 7 Sequential Drawing
- 8 Painting Shadows
- 9 Paper Cuttings
- 10 Sighting
  
- 11 Slab Sculpture
- 12 Analyzing a Painting
- 13 Rendering
- 14 Slab and Coil Form
- 15 Gifts for Tonga Tonga
  
- 16 Photography
- 17 Quilting
- 18 Draw What You See
- 19 Facades: Shapes and Styles
- 20 Papier-maché Masks
  
- 21 Match Art Game
- 22 Image Completions
- 23 Poem Painting
- 24 Glue Line Prints

CONCEPT: Keeping artwork in a portfolio provides an artist a place to store art work for future review.

OBJECTIVE: To emphasize the importance of referring to work already done and to learn how to make a portfolio

VOCABULARY: Portfolio, critique, periodically, progress, exercise, personalizing, unique

MATERIALS: Tag board (18" x 24")  
Scissors  
Masking tape  
Pencils  
Crayons



- \* A famous person once said that masterpieces are 1 percent inspiration and 99 percent perspiration. What do you think this means?
- \* Doing art is very important and looking at what you create every so often is also important. That is the way in which we learn and improve.
- \* Artists constantly add to their portfolio. A portfolio is just a place to keep work safe.
- \* To make a portfolio, fold a piece of paper or tag board in half and tape the two short sides leaving the long side open. It is like a pouch or envelope.
- \* Invent, create or design a way of personalizing your portfolio--it might be with lettering or a picture. Use your imagination. Make it as unique as possible.
- \* Look at the artwork in your portfolio occasionally.

Note: Refer to the "Drawing Studio" video series (session 1).

CONCEPT: In drawing, an edge is referred to as a contour and we use a line to describe it.

OBJECTIVE: To give experience in blind contour drawing

ELEMENT(S): Line, shape

VOCABULARY: Contour, edge, blind, concentrate

---

MATERIALS: Paper  
Pencil  
An object to draw

---

- \* What is another name for a contour?
  - \* In drawing, an edge is referred to as a contour and we use a line to describe it.
  - \* What do you suppose blind contour drawing is? It is a timed drawing exercise. The time you have is five minutes. This is how you do it. Place a pencil and a paper on the desk. Look at the object set out for you to draw, not the paper. Without taking your eyes off the object start to draw. Keep your eyes on the edge of the object. Draw slowly. Do not talk to yourself or anyone else. Do not turn around and do not stop. Draw the outside edges first and then the inside edges if there is time. Do not stop until the time is up. Look at your drawing.
  - \* Take a short rest and try drawing your hand in the same way. This time you can experiment with a modified blind contour drawing where you are able to glance at the drawing to find a point or to check a relationship. However, 90 percent of your time should be spent looking at the object.
  - \* Remember, this is only an exercise and just like in athletics, exercises improve your performance, so keep exercising; vary the objects you draw, lengthen the time you give yourself to draw.
  - \* Try to use this technique for 5 minutes a day.
-

## OTHER THINGS TO CONSIDER:

- \* Refer to the "Drawing Studio" video series (session 5).
- \* Keep a collection of your contour drawings. Look at them occasionally. See how your drawing skills have improved.
- \* Suggested reading: Drawing on the Right Side of the Brain, by Betty Edwards.



CONCEPT: Atmosphere can be suggested with the use of complementary colors.

OBJECTIVE: To give experience in creating atmosphere in a painting

ELEMENT(S): Color

PRINCIPLE(S): Variety

VOCABULARY: Atmosphere, hazy, horizon, foreground, complementary colors, silhouette, intensity

MATERIALS: Drawing paper (students grade 9" x 12")  
Watercolors  
Brushes  
Water and water containers  
Color wheel chart

*
I
N
T
E
N
S
I
T
Y

INTENSITY CHART

- \* Complementary colors are opposite each other on the color wheel. Red and green, blue and orange, yellow and violet are complementary colors. Make a chart showing the range of intensity using a set of complements. For example, if using blue and orange; paint one section orange, mix a bit of blue with orange and paint the next section, mix a bit more of blue with the orange, paint the next section, keep adding more blue and continue painting sections until you have the pure color of blue. Try to have ten sections (one orange, one blue and eight mixed colors in between).
- \* Put your intensity chart aside for now and clear your mind.
- \* Imagine you are on a mesa overlooking the desert. It is noon. The sun is bright overhead. The horizon seems distant and hazy but the foreground is intense. You look down at your feet and notice the silhouette of a strange object. Look at its form. See if you can identify it.
- \* Now using only one pair of complementary colors (red/green, blue/orange, or yellow/violet) paint the scene you imagined. Mix varying amounts of the two complements together to create a wide range of color. Vary the amounts of color as you did in your intensity charts.

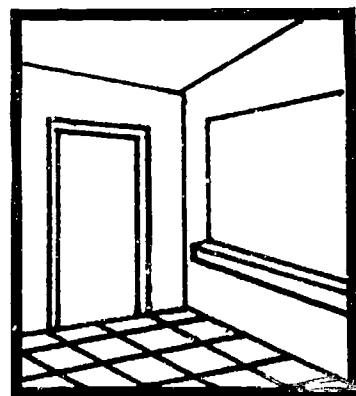
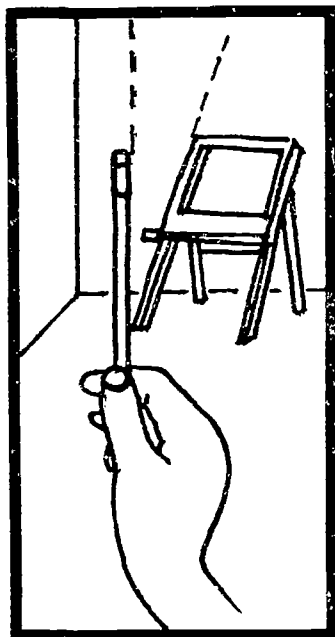


## OTHER THINGS TO CONSIDER:

- \* Write a mystery story to accompany your atmospheric painting.
- \* Do some research on the color wheel and complementary colors.
- \* Try painting your landscape with a different set of complementary colors and compare with the first painting. Explain how the atmosphere changes.

- CONCEPT: Drawing requires concentration. Lines can be arranged in various directions to create three-dimensional optical illusion on a two-dimensional surface.
- OBJECTIVE: To develop observational skills in learning how to draw
- ELEMENT(S): Line, shape, space
- VOCABULARY: Horizontal, vertical, diagonal, parallel, horizon, depth, perspective, optical

MATERIALS: Paper  
Pencils



- \* There is an old saying "Believe what you see, don't see what you believe." We are going to practice believing what we see today. We are also going to learn some useful terms in drawing.
- \* What is a line that goes straight up and down called? Point out some vertical lines in the room.
- \* What is a line that goes across called? Find some examples of horizontal lines.
- \* What is a line that is neither horizontal nor vertical but angled called? Where are there diagonal lines in the room?
- \* In drawing these are the only three directions you can move--horizontally, vertically, and diagonally.
- \* What are two lines equi-distant apart called? Parallel lines always stay the same distance apart. Give me some examples of parallel lines.
- \* Railroad tracks have parallel lines but what appears to happen to the tracks when they are viewed from a distance? (Railroad tracks seem to come together at the horizon line.) What is the horizon line? Do you see any connection between the word horizon and the word horizontal?

- \* Now we are going to try an experiment. Hold your pencil horizontally by the end. Extend your arm--close one eye. Look at a point where the ceiling and two walls meet and rest at that point on the top of your pencil. Look at the top of one wall--where does the line go? Is it even with the pencil? Below it? At an angle? Check the other wall--ask the same questions.
- \* Let's try drawing the corner of the room. Start with a vertical line in the center of your page (leave at least 4 inches at the top and bottom). Hold up your pencil horizontally on the point where the walls and the ceiling meet. Look at one wall first--does it appear above or below the pencil? Line up your pencil with the line of the wall you are looking at. Slowly bring your pencil down to the page and transfer the line at the angle you saw. Do the same procedure with the other wall.
- \* Try drawing in other details like the window or a door or bulletin board. Remember that windows, doors, etc., have parallel lines too. Also, drawing is like eating--when you eat take one bite at a time--when you draw--make one line at a time.
- \* Look at what you have drawn and look at the actual corner of the room. Compare the two.
- \* Remember that this is a difficult exercise and needs a lot of practice. Do not give up. Keep trying!

Note: Refer to the "Drawing Studio" video series (session 3).

---

CONCEPT: Space can be divided with line and texture.

OBJECTIVE: To give an opportunity to explore the use of line and texture to divide space

ELEMENT(S): Texture, line

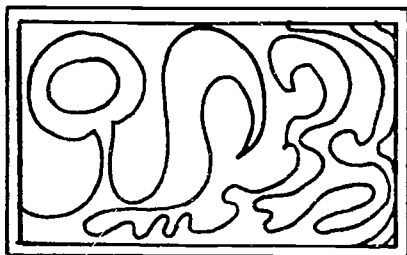
PRINCIPLE(S): Variety

VOCABULARY: Mural, sequence, convoluted, composition

---

MATERIALS: Roll of paper  
Markers (wide and narrow)  
Oil pastels  
Crayons  
Chalks  
Colored pencils  
Tempera  
Colored inks

---



- \* We are going to work on a group project to make a mural. What is a mural? Can you name any examples?
- \* I have measured 12 inch sections along the roll of paper and numbered each section sequentially (one section for everyone).
- \* One person is going to make a long convoluted line that curls, bends, sweeps, spirals across the whole length of the sections and divides the space.  
Describe the line that was made.
- \* Now we will cut the sections apart and everyone will have a section. Using the colored markers further divide the space on your section with lines and patterns that suggest texture.
- \* When each section is complete we will collect and reassemble the mural--the numbers will help with the ordering.
- \* Look at the result.
- \* Describe what you see.
- \* Experiment with the ordering--make different arrangements. Compare the different versions.

CONCEPT: All views of a three-dimensional form should be considered.

OBJECTIVE: To gain experience in creating three-dimensional forms

ELEMENT(S): Shape

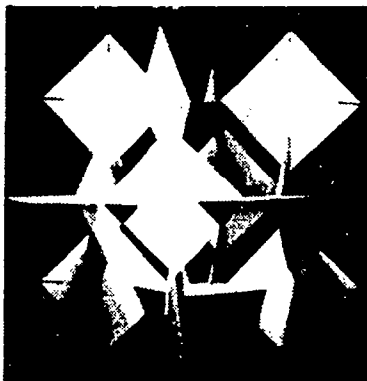
PRINCIPLE(S): Balance

VOCABULARY: Three-dimensional, two-dimensional, design, sculpture, mobile, carving, composition, relate

---

MATERIALS: Various 3-D objects such as pottery, sculpture, puppets, toys, etc.  
Scrap materials (wire, cardboard, etc.)  
Tape

---



- \* This is a piece of paper--it has two dimensions--it is flat.
- \* This is a toy soldier--it has three dimensions--I can hold it--turn it around--see it from many angles.
- \* How do 3-D forms differ from 2-D forms? How do they make you feel? How can you tell which they are?
- \* Which objects in the room are 3-D?
- \* Let's look at this piece of sculpture or this toy. We'll view it from one side, then another and then share what we notice.
- \* How do all sides of the object relate or go together?
- \* Should shapes, textures, colors, etc., go together or relate? Why? What happens if they do not?
- \* Create your own 3-D sculpture from the scrap materials. As you work, remember to turn the piece and look at it from many sides to make sure that all sides go together or relate.

---

CONCEPT: Ideas can be conveyed visually.

OBJECTIVE: To give practice in describing a simple process through a series of drawings

ELEMENT(S): Line, color, shape

VOCABULARY: Series, sequence, process, visual

---

MATERIALS: Paper  
Pencils

---

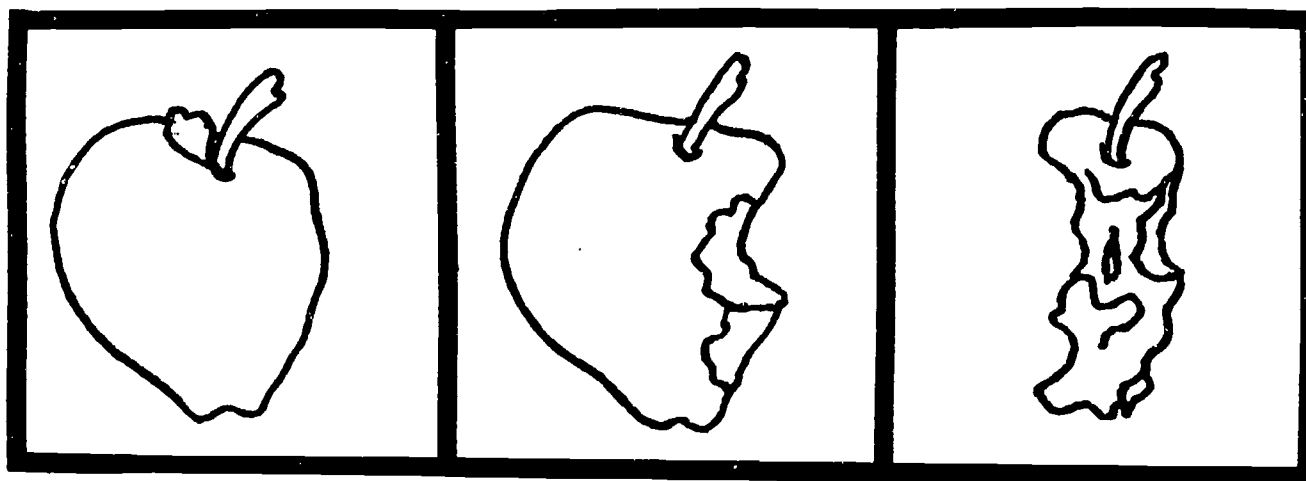
- \* Imagine this. You are confronted by a foreigner who speaks no English. You have to explain to this visitor how to do one of the following:

Build a small kite  
Change a refill in a ball point pen  
Make a peanut butter and jelly sandwich  
Program a computer.

- \* Draw a series or sequence of sketches to describe the process.
- \* Think through the whole process first before you begin to draw.
- \* Keep your drawings simple and accurate. Use color to add interest.
- 

OTHER THINGS TO CONSIDER:

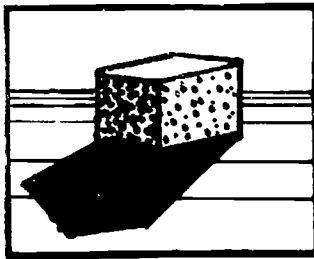
- \* Draw a sequence of an apple decaying, getting dressed in the morning, melting ice cream, a falling building, a rocket take-off, filling a car with gas.



- 
- CONCEPT: An object in the path of light casts a shadow.
- OBJECTIVE: To learn that shadows are created by the obstruction of light by an object
- ELEMENT(S): Shape, value
- VOCABULARY: Shadow, cast, light source, form, block, tint, shade
- 

MATERIALS: Simple objects (paper cup, tin can, ball, box)  
Flashlight or other light source  
Pencils  
Paper  
Paint (tempera)  
Pictures of shadows

---



- \* How could you tell about what time it is if you were outside on a sunny day without a clock? (observing position of the sun and length of the shadows)
  - \* Look at this picture of a shadow and an object. Which way is the shadow going?
  - \* Let's experiment making shadows--we will darken the room and shine a flashlight on different objects and observe what happens. Which way does the shadow fall when you hold the light to the right of the object? To the left? Above?
  - \* Take a piece of paper and paint objects with their shadows. Show where the light source is coming from.
  - \* Take a piece of paper and draw the object and the shadow.
  - \* Paint the objects and the shadows showing how the colors are affected by the light and the shadows. For example, the shadow areas will be shades of the color (darker) and the light area will be tints (lighter).
- 

OTHER THINGS TO CONSIDER:

- \* Set up and perform some shadow plays using an old sheet and a direct light source.

---

CONCEPT: Positive and negative shapes can be used to create a design.

OBJECTIVE: To create a design using positive and negative shapes

ELEMENT(S): Shape, space

PRINCIPLE(S): Balance, contrast

VOCABULARY: Object, ground, symmetrical, asymmetrical

---

MATERIALS: A large variety of colored construction papers  
Pencils  
Scissors  
Glue

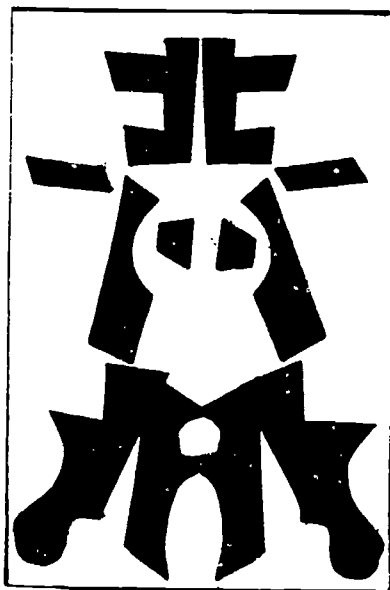
---

- \* Shapes placed in a space have both a positive and negative quality. For example, when I hold up this letter "A" pasted on this square piece of paper, you see the letter "A" as a positive shape. The shapes around the letter are the negative shapes. How many negative shapes do you see? (answer: 4) Can you name what type of shapes the negative shapes are? (answer: 3 triangles and 1 rectangle)
  - \* Choose two complementary or two contrasting sheets of colored construction paper. Fold one in half lengthwise. With the fold placed at the bottom of your paper, draw a line horizontally above the folded edge about 1/2 inch all the way across. (see illustration) On that line write your name (long-hand writing) large so that it fits the space. Then cut around the letters of your name so that you do not cut the letters apart. When unfolded, you will have a symmetrical design. Glue down to your second colored paper.
  - \* With the negative shape (scraps left from your first design), turn your paper over or use another piece of paper, and create another symmetrical design by placing the pieces of paper directly opposite each other as you might see in a mirror. Concentrate on all of the spaces of the paper by looking at both the positive and negative spaces. Glue in place and display your most interesting design. A possible title for the display might be, "What's in a Name?"
-



## OTHER THINGS TO CONSIDER:

- \* Study the paper designs by Japanese artists and discuss their use of negative and positive space. Try using a sharp knife or blade to create a similar papercut design.
- \* Try the same activity but instead of using names, use shapes.



---

CONCEPT:        Use the edges of the paper to determine angles of an object.

OBJECTIVE:        To learn to use the eye in perceiving the position of an object within a space and draw it

ELEMENT(S):       Line, shape, space

PRINCIPLE(S):     Proportion

VOCABULARY:       Perspective, sighting, edge, angle, horizontal, vertical

---

MATERIALS:       Paper  
                    Pencil  
                    Chair (boxes, books, table, etc.)

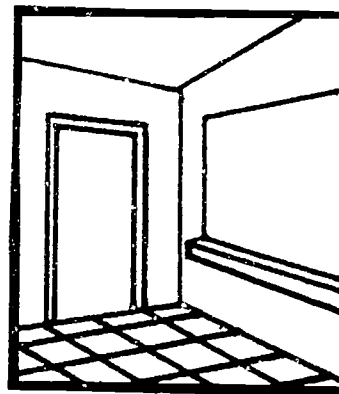
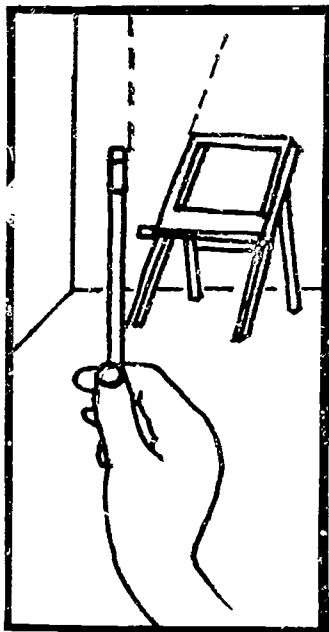
---

- \* Sighting is a process of comparing the relationships of angles, points, shapes, and spaces. The horizontal and vertical edges of the paper are an important key to drawing in perspective and will help you to put down on a flat surface the three-dimensional forms you see.
  - \* Practice looking with one eye closed at the edges of a chair by holding your pencil perfectly vertical and at arms length with your elbow locked. Observe the angle of one edge of the object as compared to your paper using the vertical edge of the paper to compare the angle.
  - \* Do the same thing as above but this time observe the angles with a horizontally held pencil. Make sure the pencil is held parallel to your eyes by using both hands on each end of the pencil.
  - \* Sighting can also be used to determine the relationships of length and width of forms. With elbow locked, hold pencil outward to measure the width and length of another object (such as a table). Use your eraser end to measure the beginning of the edge and your thumb held on the pencil to measure the full length of that edge. Draw the entire table using both methods of sighting by horizontal and vertical angles, and lengths and widths.
-

## OTHER THINGS TO CONSIDER:

- \* Try using these techniques with several objects stacked together such as books, boxes, containers. Or consider drawing a corner of the room containing many lines of perspective.
- \* Practice sighting at odd moments of the day.

Note: Refer to the "Drawing Studio" video series (session 3).

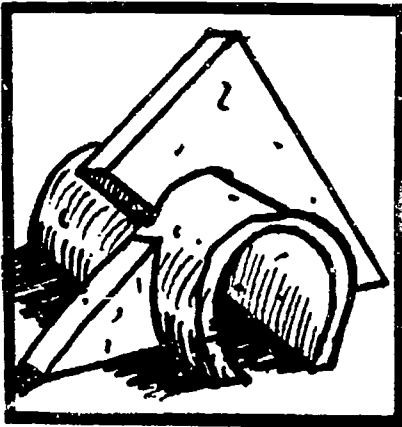


---

CONCEPT:	A slab of clay can be manipulated into a three-dimensional form.
OBJECTIVE:	To create three-dimensional sculpture from a two-dimensional slab
ELEMENT(S):	Space, shape
PRINCIPLE(S):	Repetition
VOCABULARY:	Positive, negative, scoring, slip, three-dimensional, nonobjective

---

MATERIALS: Clay or other manipulative materials  
such as non-hardening modeling clay  
Canvas, newspaper or paper towels for  
work surface  
Rolling pin  
Clay tools  
Slip (mixture of clay and water)  
Glaze or thinned acrylic and paste wax



- 
- \* Wedge some clay, shape it into a ball (size that fits comfortably into your hands).
  - \* Roll a clay slab about 1/2 inch thick. Leave the rough edges as they are or cut into a shape (oval, rectangular, or free form).
  - \* Make two or three cuts into the slab. Do not cut all the way across.
  - \* Carefully lift, bend, move, fold or twist one of the sections to make it three-dimensional. Which arrangement is the most appealing?
  - \* Create positive and negative shapes and spaces. Repeat them to develop unity.
  - \* Remove some shapes, add them elsewhere to your sculpture.
  - \* Turn the sculpture as you work. Ask yourself these questions:

Have I repeated positive and negative shapes and spaces?

Have I varied the size and placement of the shapes and spaces?

- \* Are all the parts firmly attached? Have I smoothed or textured the surface so that it unifies the form?
  - \* After drying, bisque fire (if using clay).
  - \* Sculpture may then be glazed and fired again or stained with thinned acrylic and treated with a paste wax or matte spray fixative.
- 

## OTHER THINGS TO CONSIDER:

- \* Selected reading: Children, Clay and Sculpture, by Cathy Weisman Topal.

---

CONCEPT: Art is worth understanding.

OBJECTIVE: To gain experience in analyzing art work

ELEMENT(S): Shape, color, space, texture, value

PRINCIPLE(S): Dominance

VOCABULARY: Artist, style, art movement, school of art, dominance, points of interest

---

MATERIALS: Actual paintings or reproductions  
Paper  
Pencils  
Paper viewfinders approximately  
3" square

---



- \* Understanding requires study--study takes time and thought--it is a challenge and fun.
  - \* I will show you a picture by \_\_\_\_\_ and give you 60 seconds to look at it without saying anything.
  - \* Form picture frames with your fingers or use a viewfinder made out of paper. Select and focus on various interesting parts. Discuss why they are interesting to you.
  - \* In your opinion what is the painting about?
  - \* If you had a dream about this art piece, what would it be like?
  - \* How has the artist used colors and values to evoke feelings?
  - \* What style has the artist used? (Abstract, realism, surrealism, etc.)
  - \* Do some research to find out about the artist.
- 

OTHER THINGS TO CONSIDER:

- \* Make a biography of artists as a class project. This would make a valuable contribution to any school library.
- \* Consult Many Ways of Seeing, "Art Around Us" Wilton Art Appreciation Series 100.

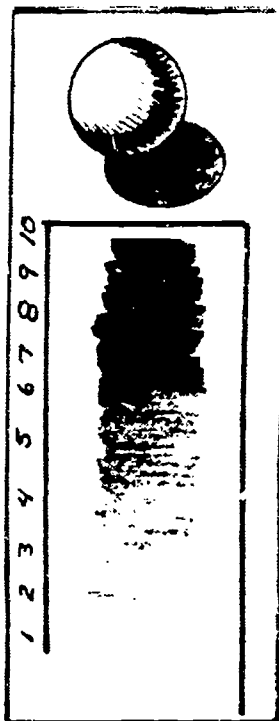
CONCEPT: Value is the change between light and dark tones.

OBJECTIVE: To give practice in shading

ELEMENT(S): Shape, value

VOCABULARY: Tone, shading, rendering, value scale

MATERIALS: Paper  
Pencils (No. 2 or softer)



- \* The use of shading is based on seeing the changes between light tones and dark tones. This change is called value.
- \* Value can be thought of as a scale--white being one and black being ten and the shades of gray in between numbered accordingly.
- \* You can make a value scale by drawing a series of boxes. Number the tones--the lightest will be one, the darkest will be ten.
- \* Now look for the shadows in the room and see how they correspond to the numbers on your scale.
- \* To render a shade first, look at the shadow until it becomes a shape. Draw an outline of a shadow. Start to build up the shadow with a light value until it is the correct shade. If there are areas of darker shadows within the first shadow, outline these and make them darker.
- \* Practice rendering just the right tone for each shadow--these will not be finished drawings. This is an exercise to make you more proficient in a drawing technique.

#### OTHER THINGS TO CONSIDER:

- \* Use a flashlight or other light source to create your own shadows. Experiment with shining the light at different angles and distances from objects to see how it affects the intensity of the shadow.
- \* Draw the object and their shadows.
- \* Consult School Arts, Summer, 1984, pp. 28-30.

Note: Refer to the "Drawing Studio" video series (session 1).

CONCEPT: Clay can be manipulated into a three-dimensional form using slab and coil.

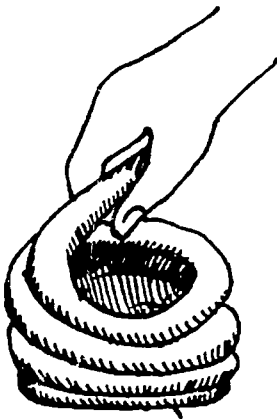
OBJECTIVE: To create a three-dimensional form combining handbuilt techniques

ELEMENT(S): Shape, texture

PRINCIPLE(S): Repetition, unity, variety

VOCABULARY: Coil, slab, blend

MATERIALS: Clay (If clay and kiln are not available use another manipulative material: Playdough, Baker's clay)  
Clay tools  
Rolling pins  
Canvas, newspaper or paper towel  
Slip (optional)



- \* Wedge clay. (Follow procedure in grade three activity.)
- \* Form clay into a ball about the size of a tennis or softball.
- \* Flatten into a circle or oval. This will be the bottom of the slab/coil pot.
- \* Place the flattened clay on a piece of folded newspaper or paper towel. (This is your work surface. It is easier to turn the paper than the pot.)
- \* Take a fist size ball of clay. Roll it into a thick roll 1 inch in diameter. Cut this into 3 to 4 inch lengths.
- \* Roll these into coils of desired thickness. Cut off ends of coils.
- \* Notice that when you are rolling coils, you need to use a back and forth movement rather than too much pressing downward. This causes coils to flatten.
- \* Start laying coils one on top of another on top of the base. Keep turning the paper on which the pot is placed as you are placing the coils one on top of another.



- \* If you want the coils to show on the outside, blend the coils together on the inside. Use the thumb or forefinger of one hand to blend downward. Support the outside wall with the other hand, pressing gently inward. If you want the coils blended on the outside, reverse the process.
- \* Take another fist size ball of clay.
- \* Roll it into a thick roll (1 inch diameter). Flatten, using a rolling pin, to about 1/2 inch thick.
- \* Attach this slab on top of the coils. Blend on the inside.
- \* Continue to build the walls upward using a variety of rolled coils and slabs.
- \* Repetition and variety are the principles of design emphasized in this problem. Look at your form from all sides. Have you repeated the same types of coils, of slabs? Have you varied the coils, slabs? Does your form have a feeling of unity?
- \* After completing, allow to dry.
- \* Bisque fire and glaze if using clay.

---

OTHER THINGS TO CONSIDER:

- \* Sources: Claywork, Nigrosh.
- \* Show pictures and/or slides of pottery using slab and coil.
- \* Use natural textures to impress into slabs before adding onto the pot.

CONCEPT: No two items are the same.

OBJECTIVE: To give practice in flexible and original thinking

ELEMENT(S): Shape, space

PRINCIPLE(S): Variety

VOCABULARY: Original, unique, appropriate, create

---

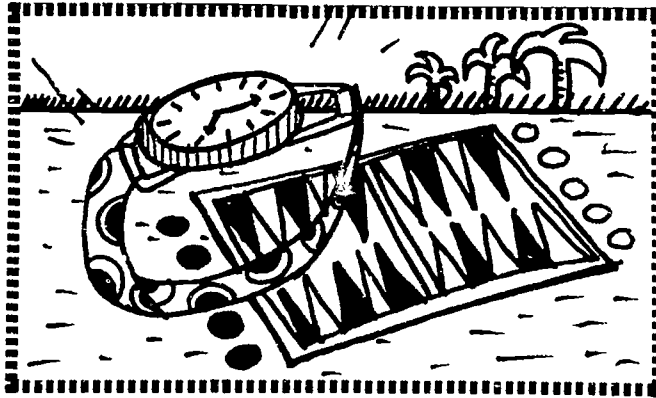
MATERIALS: Paper (8½" x 11")  
Scissors  
Tape  
Markers

---

- \* Here is a challenging situation for you. It is the middle of a -30°F January in North Dakota and you receive a mysterious letter in the mail postmarked special delivery from Tonga Tonga inviting you to an all expenses paid holiday in this exotic tropical island. You immediately accept the invitation and would like to take gifts of appreciation to present to your hosts. However, you only have 25 minutes and the following materials: 3 pieces of paper, scissors, tape and markers. You decide to use your time wisely and devote 10 minutes to brainstorming gifts that you could make that would be appropriate for your hosts, and 5 minutes each to make 3 different gifts.
  - \* Organize yourselves into groups of 3 or 4 for the brainstorming session. Choose one person in the group to be the recorder of ideas--write down as many suggestions as you can.
  - \* At the end of 10 minutes select the 3 gifts you wish to make. Try to select original gifts.
  - \* Just to keep you on target I will call out at the end of each 5 minute period. Collect your materials and begin construction.
  - \* Now that the gifts are complete we will rehearse presenting gifts to our hosts and explain what the gift is and why we thought it was appropriate, e.g., an ornamental fan to keep cool within the heat of the day, a game of backgammon to pass the time, a watch that indicates international time, etc.
-

## OTHER THINGS TO CONSIDER:

- \* This activity could be incorporated with social studies.
- \* The situation could be reversed for an additional activity--Tonga gifts to us.



---

CONCEPT: Photographs reflect your own interests and mirror your unique way of seeing.

OBJECTIVE: To give experience in taking photographs

ELEMENT(S): Value

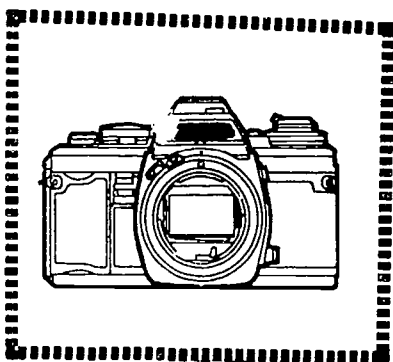
PRINCIPLE(S): Contrast, emphasis

VOCABULARY: Photography, focus, composition, exposure, light, technique, foreground, background, camera, lens, shutter, film, viewfinder

---

MATERIALS: Examples of the work of Minor White, Edward Weston, Imogen Cunningham, Ansel Adams  
35mm cameras or polaroid cameras  
Film

---



- \* Photographs are so common place that we do not always consider them as works of art, but they can be. In 3 minutes, list as many uses as you can think of for photographs.
- \* Now look at the work of this famous photographer. What makes the photograph interesting? How many small details can you detect? Can the photograph be interpreted in more than one way? For example, the bell peppers of Edward Weston remind me of a human torso. What kind of a person do you think this artist was? What interested him/her?
- \* What do you need to take a photograph? (Subject matter, photographer, camera, film, lights, etc.)
- \* How would you respond to this statement--"The photographer is the most important ingredient in a photograph."
- \* What does a photographer have to take into consideration when taking a photograph? (What you want the photo to convey, light conditions, composition, focal point, how to operate the camera, each one is different, etc.)

- \* Everyone will take only two exposures so be sure you do not waste your shots. A famous photographer said, "I don't take photos, photos take me." Keep that in mind when looking for your photos. Be aware of what is going on around you. Use the viewfinder to focus on what interests you. Consider what is in the foreground and background; what is going to be the center of interest or focal point. Be relaxed when you finally shoot.
  - \* Have the film developed.
  - \* Display your photographs and discuss results.
- 

## OTHER THINGS TO CONSIDER:

- \* Invite a professional photographer to the classroom.
- \* Take a visit to a photo studio or developing plant.
- \* Discuss what a photographer can do--journalism, portraiture, artist, etc.

---

CONCEPT: Quilts are a type of handmade blanket.

OBJECTIVE: To learn about quilts and quilting as an art form

ELEMENT(S): Shape, color, space

PRINCIPLE(S): Balance, variety

VOCABULARY: Fiber arts, quilt, design, recycle

---

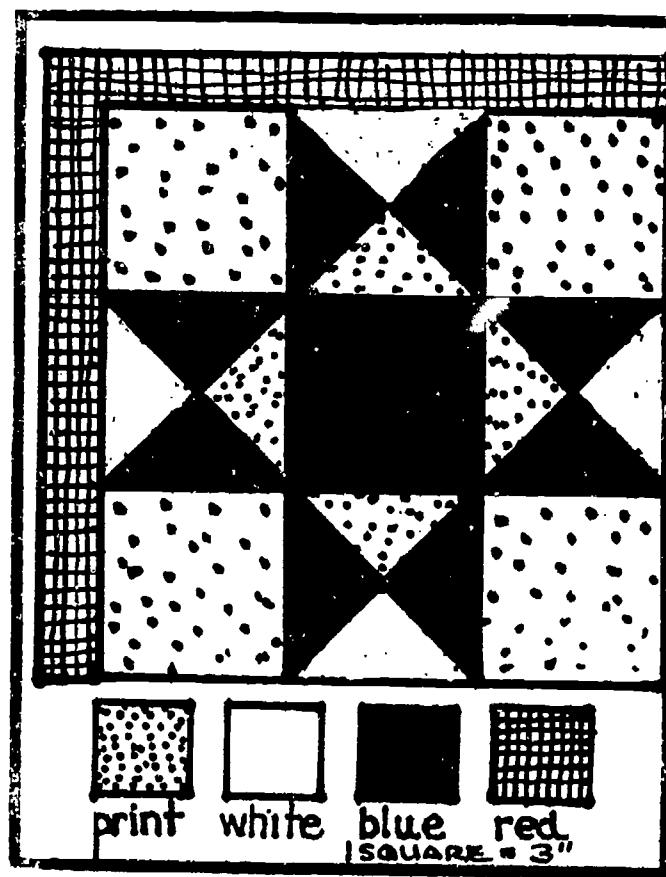
MATERIALS: An assortment of fabric scraps  
Yarn or thread  
Large eyed needles  
Padding for quilting  
Pins  
Scissors  
Samples or pictures of quilts (optional)

---

- \* Look at these quilts. Describe the colors and designs.
  - \* What does it mean to "recycle"?
  - \* In colonial times people saved fabric to make quilts. They recycled fabric. It was often a group activity. Does anyone know a person who makes quilts? What kind do they make?
  - \* A quilt has three layers. The top and bottom layers are cloth and the center part is usually padding. All three layers are sewn together to make a design.
  - \* Practice the art of quilting. Create your own design. Start with a small project like an ornament to hang in a window or a pot holder.
  - \* First fold a piece of cloth in half. Put padding inside. Pin or tape together. Draw your design onto one side. Sew through all three layers with a running stitch to outline the shapes. Keep the stitches short. Start with a knot, finish with two or three small stitches on top of one another. Finish the edges.
-

## OTHER THINGS TO CONSIDER:

- \* Invite a quilter to your classroom to interview.
- \* Research the designs Norwegian people (maybe your own grandmother) have used in quilt making.
- \* Consider making a class quilt, with each person making one piece.
- \* Organize an exhibit of quilted objects in your school or local library.
- \* Visit the Heritage Center in Bismarck or your local history museum to see antique quilts.
- \* Consult School Arts, January 1986, (pp. 29-30) and Let's Get Lost in a Painting (Edward Hicks "A Peaceable Kingdom") by Ernest Goldstein, Garrard Publishing Company.
- \* Instead of constructing a quilt from fabric, make it out of paper.



---

CONCEPT: Drawing is seeing.

OBJECTIVE: To give practice in drawing through observation

ELEMENT(S): Line, shape, value

VOCABULARY: Concentrate, see, attribute, characteristics, studies

---

MATERIALS: Peanuts (1 per child) or apples,  
popcorn, shells, etc.  
Paper  
Pencils

---



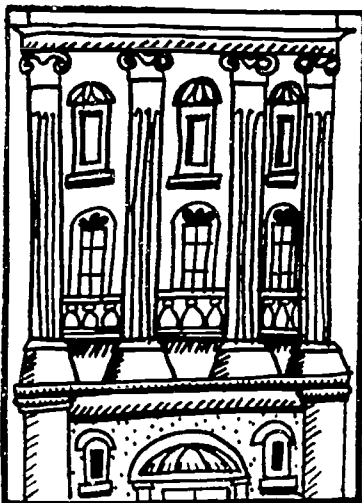
- \* You may think that one peanut is like another, but just like people they have individual characteristics.
- \* In order to find the characteristics, you need to study the object. Take a peanut and hold it, turn it over, look at it from many angles, smell it, (not devour it) feel the oily texture, it's shape, etc.
- \* Now draw the peanut just as you see it. Draw it from several angles--open it up--draw the two halves--do not forget to include shading where necessary.
- \* Everyone put their peanut on the clean piece of paper when the drawings are complete and we will then see if you can identify your own peanut among the group. If you were really "seeing" when you studied and drew your peanut, you should be able to identify it easily.
- \* From the series of drawings you made, select the best two. Make a display of the studies.
- \* Remember this exercise takes practice. Do not give up. Keep trying.



- 
- CONCEPT: Different shapes create architectural emphasis.
- OBJECTIVE: To learn how architects use shapes like circles, triangles, and rectangles to emphasize the dominant features of a building facade and to be able to group similar facade styles
- ELEMENT(S): Shape
- PRINCIPLE(S): Repetition, balance, emphasis
- VOCABULARY: Style, facade, architecture
- 

MATERIALS: Examples of building facades

---



- \* What is a facade?
  - \* How is a facade like a face? People wear make-up and hats. Buildings have make-up also, shutters and awnings.
  - \* Let's look at some facades of buildings. Observe all the details you can.
  - \* What shapes can you see in the different architectural styles?
  - \* Do you notice any facades that are alike?
  - \* Which facades are your favorites? Explain why.
  - \* Find out as much as you can about the building.
  - \* Describe some of the facades of buildings in your town.
- 

OTHER THINGS TO CONSIDER:

- \* Invite an architect or an engineer to your class to talk about his work.
- \* Conduct a facade hunt--take a field trip around the community.
- \* Find examples in magazines, cut out and display.
- \* Do rubbings of facades in the community.
- \* Make a cardboard box building with facades.

---

CONCEPT: Masks can be made from papier-maché.  
OBJECTIVE: To learn the process of papier-maché and create a mask  
ELEMENT(S): Shape, form, line, color  
PRINCIPLE(S): Variety  
VOCABULARY: Papier-maché, process, facial features, decorations, design

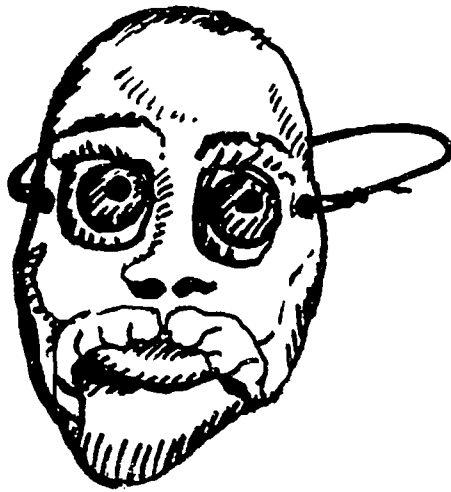
---

MATERIALS: A plastic bread bag  
Newspapers  
Wheat paste  
Tempera paint  
Examples of different types of masks  
(American Indian, African, etc.)

---

- \* Who can explain what a mask is?
- \* Why do people wear masks? On what occasions?
- \* Brainstorm materials that masks could be made from. See how many you can think of in 3 minutes.
- \* Look at and describe these African and Indian masks.
- \* Today we are going to make a mask from papier-maché.
- \* First, stuff a bread bag with crumpled newspaper to provide a form. (The bag makes an appropriate size similar to a head.)
- \* Tear strips of newspaper approximately 1" x 2" long.
- \* Dip the paper in the wheat paste.
- \* Apply the pasted strips of paper to the face side of the "form," until it is covered. (Do not apply strips to the underside.)
- \* Continue adding strips until you have several layers. (5-8)
- \* Leave to dry in a safe place.
- \* Build up eyes, nose, mouth, etc., with extra layers of pasted strips.

- \* Leave to dry.
- \* Pull out the newspaper from the bag and peel off the plastic.
- \* Paint the mask as you wish. You may choose to incorporate some designs you saw in the African or Indian masks that you saw, or you may choose to create your own designs.
- \* Hang the masks to display.



---

CONCEPT: We can describe what we see.

OBJECTIVE: To be able to use words effectively to describe a work of art

ELEMENT(S): Color, line, value, shape

PRINCIPLE(S): Emphasis

VOCABULARY: Artists' names

---

MATERIALS: Duplicate sets of small prints done by such artists as Picasso, Mondrian, Renoir, Albers, Braque, Pollock, Louis, O'Keefe, Matisse, Chagall. (Check catalogues of National Gallery of Art, Walker Art Center, etc. for sources.)

---

\* We are going to play a game that will test your observation skills and teach you a lot about some artists and their work.



\* It is a matching game--there are two sets of prints. You can work in pairs if you want. One pair has a card to study and I will choose someone to stand in the front of the class with the duplicate set of cards and select a card to describe. If you can match the card (you identify the painting from the description given) you can come to the front of the class and describe the next card.

\* Remember to be as detailed in your description as possible. If you are describing a line, indicate what kind of line it is, sloppy, jagged, fuzzy, etc.

---

PABLO PICASSO

OTHER THINGS TO CONSIDER:

\* Having studied the work of these artists, choose one to write about saying what kind of person you think he was, the kinds of things he felt were important. Do some research and see if your opinion of the artist is anything like the facts.

---

CONCEPT: Alternate solutions with the same problem are possible.

OBJECTIVE: To give experience in visual thinking

ELEMENT(S): Line, variety

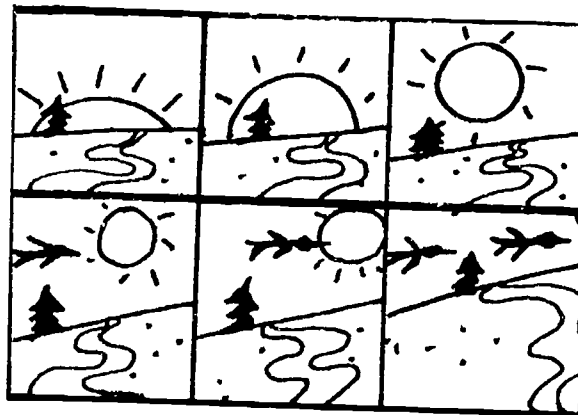
VOCABULARY: Solutions, alternate, problems, flexibility, image, embellishments, visual thinking

---

MATERIALS: Copies of 6 square grid  
Pencils  
Crayons or markers

---

- \* This exercise will test your visual thinking and powers to create alternate solutions to the same problem.
- \* Given six boxes with a circle, dot, and line in each, complete six different images.
- \* The first and second square may be easy but the rest will probably seem tough. Don't give up. Keep thinking of possible solutions. Use whatever embellishments you wish. Talk with your neighbors and discuss different ideas.
- \* Write a short description about each drawing.
- \* Compare your solutions with those your friend found. How did your thinking differ?



- CONCEPT: Writing a poem is very much like painting a picture.
- OBJECTIVE: To learn that writing and painting both have texture, rhythm, color, and ideas
- ELEMENT(S): Texture, color, shape
- PRINCIPLE(S): Rhythm
- VOCABULARY: Ideas, imagination, visual image, word image

- MATERIALS: Paper  
Pencils  
Brushes  
Tempera paint  
Two or three poems



- \* How is writing a poem like painting a picture?
- \* Combining visual images with word images is fun--listen to this poem and sketch a chair.

## CHAIRS

Square, found  
They mostly stand  
They're good when you want to sit down  
But when you don't want to, they're just OK.

- \* Everyone visualizes things differently, so let's look at all the chairs you have drawn--describe the type of chair, what it is made of--how comfortable it might be, etc.
- \* Here are some ideas for poems and paintings--try one or think up your own theme.
  - Inside there is . . .
  - My secret feeling is . . .
  - If the ocean could fly . . .
  - A lost Martian Yuppie . . .
  - The straw moon . . .
  - When dinosaurs ruled . . .
- \* You may want to write the poem first and then paint, or vice versa.
- \* Before you start, here are a couple of other poems to listen to and let your imagination play with.
- \* Display your painting and poems for others to share.

---

CONCEPT: Relief prints can be made from lines made of glue.

OBJECTIVE: To give experience in making a print from raised lines

ELEMENT(S): Line, shape, color

PRINCIPLE(S): Repetition, variety

VOCABULARY: Plate, brayer, edition, masonite, plexiglass, techniques, relief painting

---

MATERIALS: Smooth cardboard, tag board or mount board (not corrugated)  
White glue in container with nozzle  
Brayer  
Surface to roll ink on (plexiglass or masonite)  
Water based printing ink  
Typing paper or construction paper  
Pencils

---

- \* There are various techniques for printmaking. The one we are going to experiment with today involves making a raised surface by drawing with glue.
- \* First draw an image with a pencil on the cardboard. Choose a simple subject like trees, leaves, insects or flowers. Avoid small or intricate details.
- \* Now, holding the nozzle point of the glue container against the cardboard, squeeze gently and trail the glue over the drawn line. Be sure to use enough glue.
- \* Let the glue dry overnight.
- \* Squeeze ink onto the masonite plate. Roll out the ink with a brayer until it is tacky and spread evenly.
- \* Roll the ink onto the cardboard plate. Be sure to apply enough ink to cover the entire surface.
- \* Place a piece of paper (slightly larger than the cardboard) over the plate (cardboard) carefully.
- \* Rub over the paper using the fingers and heel of the hand. Rub all the areas evenly.

- \* Peel off paper.
- \* Reink plate and print again.
- \* Printmakers work in editions, (a limited number of prints from each plate). Number your prints e.g., 1/5, 10/10, etc.
- \* When the prints are dry, mount them and display. They could be displayed in "quilt fashion," using construction paper as the quilt border.

---

OTHER THINGS TO CONSIDER:

- \* Use your print as a cover for a short story, poem or research paper.
- \* Look for other examples of "relief printmaking."





GRADE SIX

ACTIVITIES:

- 1 Making a Portfolio
- 2 Inverted Drawings
- 3 Color Wheel
- 4 Place Setting Designs
- 5 Gesture Drawing
- 6 Wire Sculpture
- 7 Clay in Motion
- 8 Abstract Designs
- 9 Value Study
- 10 Drawing in Proportion
- 11 Photographing the Environment
- 12 Menu Illustrations
- 13 Exposed Coil Form
- 14 Color Symbolism
- 15 Inch Art
- 16 Word Illustrations
- 17 Designing a Building
- 18 Picture Observation
- 19 Soap Carving
- 20 Shadow Drawing
- 21 Mobiles
- 22 Artists Are Like Cannibals
- 23 Negative Space Drawings
- 24 Assemblage
- 25 Stencil Printing
- 26 Applique'

CONCEPT: Keeping artwork in a portfolio provides an artist a place to store art work for future review.

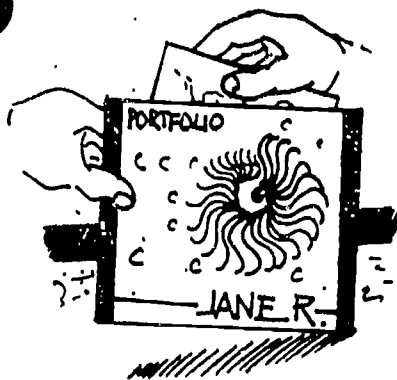
OBJECTIVE: To emphasize the importance of referring to work already done and to learn how to make a portfolio

VOCABULARY: Portfolio, critique, periodically, progress, exercise, personalizing, unique

MATERIALS: Tag board (18" x 24")  
Scissors  
Masking tape  
Pencils  
Crayons

- \* A famous person once said that masterpieces are 1 percent inspiration and 99 percent perspiration. What do you think that means?
- \* Doing art is very important and looking at what you create every so often is also important. That is the way in which we learn and improve.
- \* Artists constantly add to their portfolio. A portfolio is just a place to keep work safe.
- \* To make a portfolio, fold a piece of tag board in half and tape the two short sides leaving the long side open. It is like a pouch or envelope.
- \* Invent, create or design a way of personalizing your portfolio--it might be with lettering or a picture. Use your imagination. Make it as unique as possible.
- \* Look at the artwork in your portfolio occasionally.

Note: Refer to the "Drawing Studio" video series (session 1).



---

CONCEPT: Familiar things do not look the same when they are upside down.

OBJECTIVE: To gain experience in observing how lines go together

ELEMENT(S): Line

VOCABULARY: Adjacent, inverted, observe, see, concentration, relationships

---

MATERIALS: Example of a simple line drawing to copy  
Pencils  
Paper

---

- \* This is a drawing exercise that will be a challenge, take time, energy, and a lot of concentration, so take a deep breath and prepare.
  - \* Look at the upside down drawing for a minute or two and do not try to figure out what it is, but focus on the line and the angles of the lines and the shapes that the lines make.
  - \* When you start to draw, begin at the top of your drawing and copy each line moving from line to adjacent line, putting each line together like a jigsaw puzzle. Do not name the parts you are drawing, concentrate on the direction of the line.
  - \* Remember that everything you need to know is right in front of your eyes.
  - \* Once you have finished, turn the drawing right side up and compare with the original.
  - \* How did you feel during this experiment? What was the most difficult part? Comment on your drawing.
- 

OTHER THINGS TO CONSIDER:

- \* See what you can find out about the influence of the right hemisphere of the brain on drawing. Whether you realized it or not, you were exercising the right side of your brain during this exercise.
- \* Find other simple line drawings to invert and draw. Compare your results.
- \* Drawing on the Right Side of the Brain, by Betty Edwards.



Example of an Inverted Simple Line Drawing:

---

CONCEPT: A color wheel is made from yellow, red and blue.

OBJECTIVE: To develop an understanding of the color wheel

ELEMENT(S): Color

VOCABULARY: Spectrum, color wheel, primary, secondary, tertiary, triad, subtle, identical

---

MATERIALS: Color wheel chart  
Drawing paper (9" x 12")  
Tempera (red, yellow, blue)  
Brushes  
Mixing container (e.g. white styrofoam egg cartons)

---

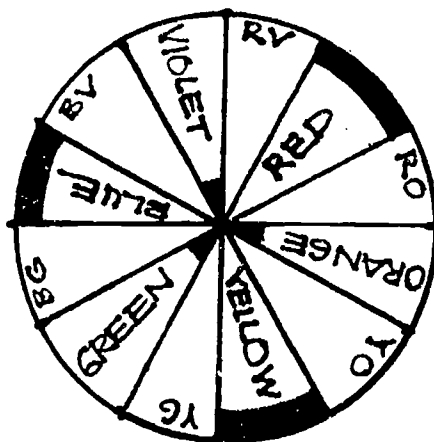
- \* Imagine a world without color!
- \* Imagine roses not red, the sky not blue, grass not green, and dandelions not yellow!
- \* Cut a slice from a rainbow. Take the band of colors and bend them into a circle. Make the circle larger by adding other colors seen in the spectrum of the rainbow. You have a color wheel.
- \* With just three colors--yellow, red and blue we can make all other colors. These three colors are called the primary colors.
- \* Paint yellow, red and blue in the correct places on the color wheel chart. Notice that these form a triangle.
- \* Mix equal parts of yellow and red to make orange; blue and yellow to make green; and red and blue to make violet. Orange, green and violet are the secondary colors. These form another triangle. Paint on the color wheel.
- \* Mix each primary color with an equal amount of its neighboring secondary color. You will make six new colors: yellow-orange, red-orange, red-violet, blue-violet, blue-green and yellow-green. The colors in this third group are called tertiary colors. The tertiary colors form two more triangles. Paint in the correct places on the color wheel.

- \* The colors which are connected with equal-sided triangles are called triads. There are four sets of triads on the color wheel. There is the primary triad--yellow, red and blue. There is the secondary triad--orange, green and violet. There are the tertiary triads--blue-green, red-violet and yellow-orange; and blue-violet, red-orange and yellow-green.
- \* Artists use color in many different ways. They may use the bright primary triad to attract attention.
- \* A more subtle feeling is created using the secondary triad. Tertiary triads also make interesting color schemes.
- \* Make four identical rectangles on a 9" x 12" paper. Draw an identical design in all four rectangles.
- \* Paint each design using a different triad in each rectangle.
- \* Compare the different effects of each triad.

---

OTHER THINGS TO CONSIDER:

- \* Apply the use of color triads to car or fabric design.
- \* Experiment mixing colors with different types of paint, e.g., watercolors, tempera, acrylic, etc.
- \* Read the poem "What is Brown?" by Mary O'Neil. Write your own poem on colors.



COLOR WHEEL

---

CONCEPT: Everyone interprets what they see or hear differently.

OBJECTIVE: To develop observational skills and an awareness of art as a form of communicating ideas

ELEMENT(S): Shape, color, texture

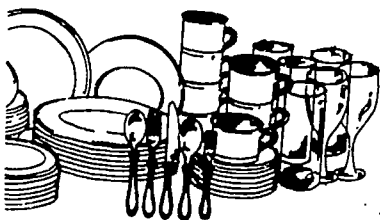
PRINCIPLE(S): Variety, emphasis

VOCABULARY: Experience, different, interpret, create, originality, design, size, unusual, imagination

---

MATERIALS: Construction paper (various colors)  
Crayons  
Pencils  
Glue  
Scissors  
Three photographs from old magazines

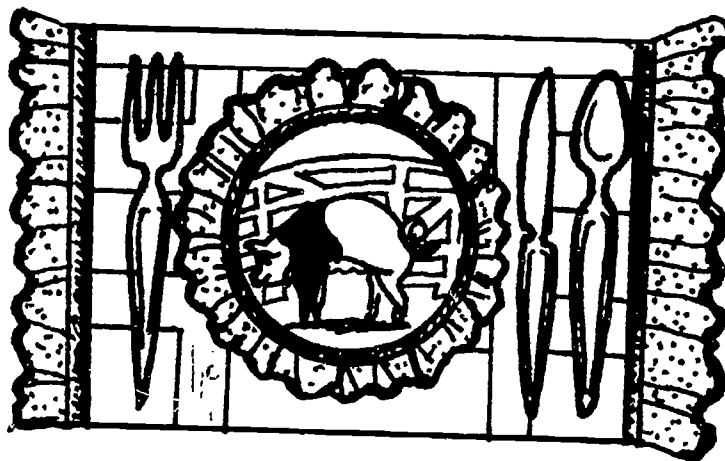
---



- \* What do you think about this statement? "Everyone expresses what they see or hear differently."
  - \* Let's see if we can prove this statement with an exercise. We are all going to experience the same, but the outcome will be different.
  - \* Here are three photographs or pictures to look at carefully. Notice the different art elements, shapes, colors, lines, textures, use of space, etc. and describe what you see.
  - \* Now select one picture and use elements from that picture to design a dinner setting (plate, knife, fork, spoon and place mat). For example, if your picture was a scene at the gas station, you might use some of the logo shapes or designs as a pattern for the plate, or you might look at the dials on the gas pump and incorporate some of those shapes or lines into a design. Play around with ideas--use your imagination.
  - \* Display all the settings made and see how different people interpreted the theme.
-

## OTHER THINGS TO CONSIDER:

- \* Find out what you can about "The Dinner Party" by Judy Chicago.
- \* Arrange a class dinner party and use the place settings that you designed.
- \* Have paper plates, cups, etc. design napkins.
- \* Incorporate with proper etiquette and table manners.





---

CONCEPT: Gesture drawings are done quickly. They show action.

OBJECTIVE: To introduce the term gesture and give practice in gesture drawing

ELEMENT(S): Line, shape

PRINCIPLE(S): Movement

VOCABULARY: Gesture, action, motion, exercise, scribble, doodle, representational

---

MATERIALS: Objects to draw  
Paper  
Pencils

---

- \* Listen to this spelled out word GESTURE - what does it mean?
- \* My definition of gesture is an expressive movement of any part of the body. A wave for instance is a gesture, (a friendly gesture)--a frown is a gesture, (a distainful gesture). Show me some other gestures.
- \* Gestures can be captured in drawing. Gesture drawings do not necessarily show what the object is, but what it is doing.
- \* Do any of you ever doodle when you are bored or while you are waiting for something or somebody? Try some doodles now. They do not have to be representational--they are just lines--fluid lines.
- \* Gesture drawing is like doodling--it is a great way to loosen up your hand and your imagination. You work fast and let the imagination flow--the lines you draw are freer.
- \* Do not try to draw "realistically."
- \* As you draw do not take the pencil off the paper. Most of the time should be spent looking at the subject you are drawing.
- \* Draw fast--keep your hand and the lines loose.
- \* First try doing a gesture drawing of a cup. Look at the result--try again--see which version is better.

- \* Look around the room for other objects to draw in the same way.
- \* Now I am going to assume a gesture or pose--see if you can do a gesture drawing of me in that pose.
- \* Who else would like to model for gesture drawing?
- \* Look at all your drawings and select the two you think are the best examples of a gesture drawing.
- \* What do these kinds of drawings remind you of?

---

OTHER THINGS TO CONSIDER:

- \* Look at the line drawings of Rembrandt or Matisse.

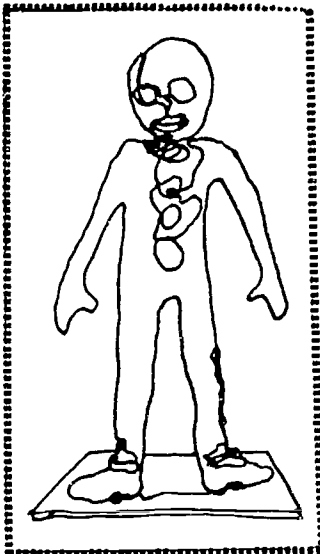


CONCEPT:	Lines can determine direction, shape, form and sometimes mood.
OBJECTIVE:	To give experience in creating a three-dimensional form from single line
ELEMENT(S):	Line, shape, form
PRINCIPLE(S):	Unity, balance
VOCABULARY:	Sculpture, structure, realistic, abstract, three-dimensional, balance

---

MATERIALS: Wire (lightweight gauge or telephone wire--pipe cleaners could also be used)  
Scissors  
Assorted scraps of paper and fabric  
Glue  
Pictures of Alexander Calder's wire sculptures

---



- \* How could a single line become a sculpture?
- \* Before you begin, look at these examples of wire sculpture made by Alexander Calder to give you some more ideas.
- \* Here is one technique for making a sculpture from lines of wire. Take a piece of wire and bend, twist, curve it into a form. It can be realistic or abstract. Look at the form you have made from all angles. Make sure it looks balanced and interesting from all view points.
- \* If you want, add pieces of paper or fabric to the wire sculpture to add color.
- \* Look at your finished sculpture. How have you used line to make a three-dimensional form?
- \* Display your work.

CONCEPT: A three-dimensional modeled form can create the illusion of motion.

OBJECTIVE: To create the illusion of motion with a three-dimensional modeling material

ELEMENT(S): Shape

PRINCIPLE(S): Repetition, movement

VOCABULARY: Nonobjective, protuberance

---

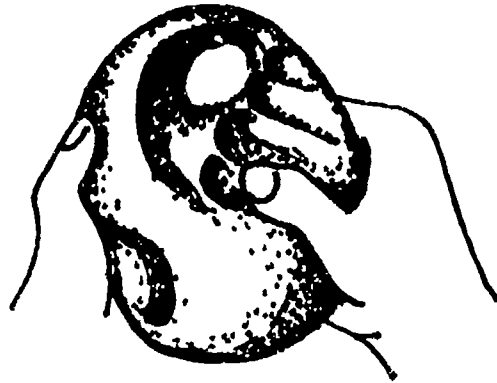
MATERIALS: Fist size balls of clay  
Canvas or newspaper (for work surface)  
Glaze or thinned acrylic and paste wax  
If clay and kiln are not available, a non-hardening modeling clay

---

- \* Wedge clay (follow procedure in grade 3).
  - \* Pat into a ball.
  - \* Poke one or two places that are indented or go all the way through.
  - \* What various directions or motions can you indicate? Do you want to suggest horizontal, vertical, diagonal, curving or radiating direction?
  - \* Pull and model two or three protuberances that reach out and move in one direction. Are your forms curvy? Pointed? Angular? Keep the forms similar but vary the sizes.
  - \* Does your sculpture indicate a certain kind of motion? Is it fast or slow, rolling, reaching? Title your sculpture.
  - \* Evaluate your sculpture. Is it sturdy? Is it smooth? Does it show motion? Did you repeat the shapes and vary the sizes? Is it interesting from all points of view?
  - \* After drying, bisque fire if using clay.
  - \* Glaze or stain with thinned acrylic and apply a coat of paste wax, then buff.
-

## OTHER THINGS TO CONSIDER:

- \* This activity may be preceded by showing examples of sculpture depicting motion. Excellent examples appear in Children, Clay and Sculpture, by Cathy Weisman Topal, pp. 50-57.



---

CONCEPT: It is possible to distort reality.

OBJECTIVE: To experiment enlarging an area of an image to create an abstract form

ELEMENT(S): Shape, line

PRINCIPLE(S): Emphasis

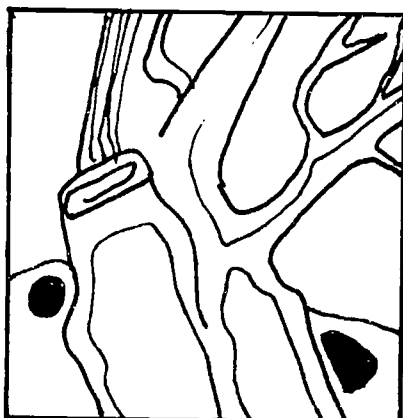
VOCABULARY: Abstract, enlarge, realistic, distort

---

MATERIALS: 2" x 2" viewers made from paper  
Paper  
Paint  
Brushes  
Pencils  
Photographs from old magazines

---

- \* Artists often distort reality to create something new. How could an artist distort something?
  - \* Changing the size, color, form of a realistic image makes it an abstract change.
  - \* How would you define the word abstract?
  - \* Let's experiment with abstracting a realistic image. Select a photograph. Look carefully at it. Is it realistic? How do you know? Tell what is happening in the photo.
  - \* Take a 2" x 2" viewfinder and place it on an area. Look at the area just inside the viewer. Notice the shapes and the forms. On a piece of paper enlarge the shapes you see so that they fill the whole page.
  - \* Take some time to study the design you have drawn and decide how you are going to paint it. Remember this is an abstract design. It does not have to correspond to real life.
  - \* When you are finished compare the enlarged painting with the section of the photograph you selected. Explain the differences.
- 



---

OTHER THINGS TO CONSIDER:

- \* Research some abstract artists such as Pablo Picasso, Henri Matisse, John Marin.

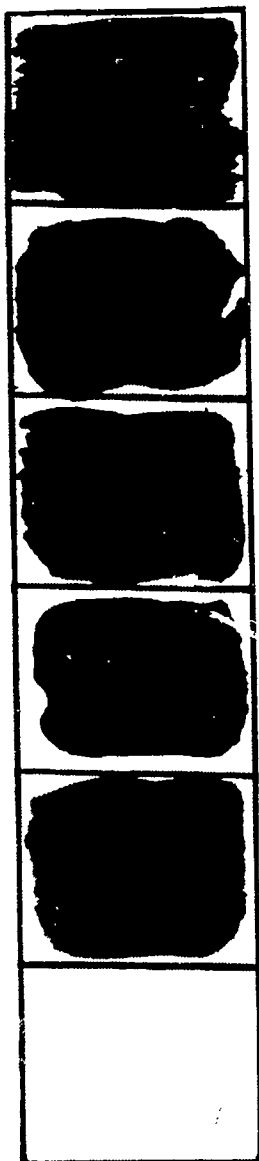
---

CONCEPT:	Value is the lightness or darkness of a color.
OBJECTIVE:	To give experience in working with tints and shades of a color
ELEMENT(S):	Value, color
VOCABULARY:	Tint, shade, lightness, darkness

---

MATERIALS: 9" x 12" student grade drawing paper  
Pencil  
12" ruler  
Tempera (suggest a primary or secondary color) and white and black  
Mixing containers (egg containers)  
Water containers  
Brushes

---



VALUE CHART

- 
- \* The lightness or darkness of a color is called its value. In painting if we want to make a color lighter, we add white; this is called a tint. If we want to make it darker, what would we add? A darker color is called a shade. The color we begin with, before adding white or black, is called pure color.
  - \* We're going to experiment with color value. First divide the paper into 12 equal squares.
  - \* Paint a square of your choice white.
  - \* Thoroughly wash out brush.
  - \* Paint another square a pure color (e.g., blue).
  - \* Add a very small amount of pure color to the white in the mixing container; paint another square with the tint.
  - \* Add a small amount of more pure color to the new tint; paint another square.
  - \* Continue until five tints have been mixed and painted in the squares.
  - \* Notice differences in the painted squares.
  - \* Clean out your brush well and get fresh water before working with the shades.

- 
- \* Paint a square of your choice black.
  - \* Mix a small amount of black with the pure color. Paint a square. Continue to add black to the pure color until four different shades have been mixed and painted in the remaining squares.
  - \* Can you tell in which squares you have used the most white and black?
- 

## EXTENDED ACTIVITY:

- \* On another piece of paper paint a still life using many tints and shades.
- \* Try painting the areas closer in lighter tints and what is further away in darker shades.
- \* Have you used white, black and at least four shades and five tints?
- \* Can you see how light values seem to appear closer and dark values seem further away?



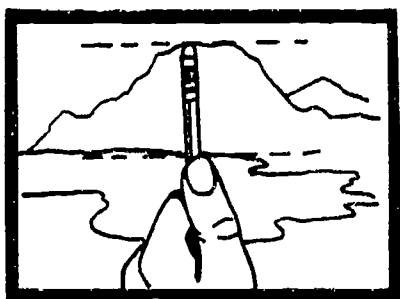
---

CONCEPT:	Pencils can be used to measure proportion.
OBJECTIVE:	To gain practice in comparing the size of objects for the purpose of drawing them in proportion
ELEMENT(S):	Line, shape, space
VOCABULARY:	Proportion, compare, accurate, measure, approximately, estimate

---

MATERIALS: Pencils  
Paper  
Rulers

---



- \* Define the word proportion.
- \* In drawing proportion is the comparison of sizes. You can compare the height of an object to its width. You can compare the height of an object to the height of another object.
- \* Rulers are an accurate way to measure proportion, but if you do not have a ruler, how could you measure?
- \* Pencils are one thing that can be used; for example, if you wanted to see how many "heads" high I am, take a pencil and hold it at arms length. Close one eye. Line the top of the pencil on the top of my head and use a thumb to mark the bottom of my chin on the pencil. Without moving the pencil or your arm, count how many times that space fits into my body.
- \* Approximately how many "heads" high am I?
- \* Let's check your estimation with a ruler--I am 5'2" tall--my head is 10" from top to chin (10 divided into 62" is 6 2/10 times). How accurate were you?
- \* Now we will make a drawing of something in the room, a window, door, desk, garbage can, etc. and use this technique to check for accuracy.
- \* Remember--practice is very important!

Note: Refer to the "Drawing Studio" video series (session 4).

---

CONCEPT: Photography can be used to document or record events and happenings.

OBJECTIVE: To give experience in photographically documenting an environment

ELEMENT(S): Value

PRINCIPLE(S): Emphasis

VOCABULARY: Document, record, essence, word image, visual image, sequence

---

MATERIALS: Film  
Cameras  
Paper  
Pencil

---

- \* Work in groups of three and write down as many responses as you can to this phrase--  
"The essence of this place lies in . . . ."  
to describe the town you live in.  
For example, "The essence of this place lies in  
the farmers ploughing the land,  
the New Salem Cow,  
the warm eggs for breakfast  
You have 10 minutes to think and write, then share your observations.
  - \* Word pictures are one way of describing places--  
visual pictures can also document places.
  - \* Working in the same groups decide on a sequence of  
no more than 10 photos that describes the essence of  
your place.
  - \* Take the photos. Have them developed. Put them in  
order.
  - \* Display your sequence with captions. Compare the  
interpretation your group has with those of other  
groups. What are the similarities? What are the  
differences? How accurate are these documents?  
What effect will they have on future generations?
- 

OTHER THINGS TO CONSIDER:

- \* Robert Frank is a famous American documentary  
photographer who recorded American life and places.  
See what you can find out about his work.



---

CONCEPT: Names of food can be visualized.

OBJECTIVE: To gain experience in using the imagination to illustrate words

ELEMENT(S): Line, shape, color

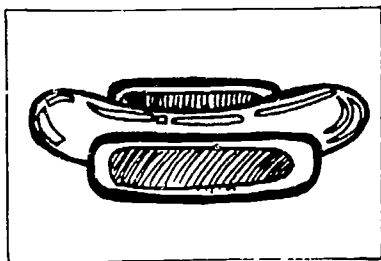
PRINCIPLE(S): Dominance, variety

VOCABULARY: Visualize, imagine, illustrate, format

---

MATERIALS: Paper  
Lettering pens or markers  
Rulers  
Examples of menus

---



- \* What does the word visualize mean?
  - \* Visualize these dishes--sketch what you think these foods look like--hammy-sammy, toad-in-the-hole, fishwich, a club sandwich.
  - \* Look at these examples of menus. Discuss format, style, lettering, illustrations, etc.
  - \* Suppose an anonymous benefactor gave you a large sum of money to open a restaurant of your choice. Decide on the name you would give the restaurant.
  - \* Invent some unique "house specialities" for the menu of your restaurant.
  - \* Illustrate the different specialities--they can be as unusual as you want.
  - \* Make a menu complete with the illustrated dishes.
  - \* Show your menu to a friend and see what he/she would order.
- 

OTHER THINGS TO CONSIDER:

- \* Wayne Thiebaud, Roy Lichtenstein, Claes Oldenburg and Andy Warhol have used food as themes for art work. See if you can find examples of their work.
- \* Consider making one of the dishes on your menu.
- \* Consider illustrating a recipe.
- \* Consider using in conjunction with an English assignment on idioms, "fly off the handle" etc.

CONCEPT: A three-dimensional clay form can be made from exposed coils.

OBJECTIVE: To create an exposed coil form from clay

ELEMENT(S): Line, shape

PRINCIPLE(S): Repetition, variety, unity

VOCABULARY: Exposed coil, blend

---

MATERIALS: Clay or other manipulative material, such as: Playdough, Baker's clay  
Canvas, newspaper (to cover work surface)  
Wooden clay tools for blending  
Glaze (if using clay)

---



- \* Wedge clay (follow procedure in grade 3 activity).
  - \* Form clay into a fist size ball.
  - \* Flatten ball to a thickness of 1/4 inch to form the base.
  - \* Form another piece of clay into a fist size ball. Roll into a thick roll about 1 inch diameter. Cut this into 3 to 4 inch lengths.
  - \* Roll these pieces into coils that are 1/4 inch in diameter. Cut off ends of coils.
  - \* Using a variety of pattern (rows of coils, circles of coils, wavy coils, etc.) build up the walls of the pot.
  - \* Blend the coils on the inside.
  - \* After you have built the walls as high as desired, look at your coil form from all sides. Have you used repetition and variety? Does your finished form have a feeling of unity?
  - \* Allow to dry slowly. Cover lightly cover with plastic.
  - \* When completely dry, bisque fire, apply glaze and fire again.
- 

OTHER THINGS TO CONSIDER:

- \* Suggested reading: Claywork, Nigrosh.

---

CONCEPT: Colors can be used as symbols.

OBJECTIVE: To explore the use of color symbolism

ELEMENT(S): Color

PRINCIPLE(S): Emphasis

VOCABULARY: Symbolism, association, infinite

---

MATERIALS: Old color magazines  
Scissors  
Paper  
Pencils  
Glue

---

- \* Give me a good definition for the word "symbol."
- \* There are infinite kinds of symbols--let's think of some right now. Everyone will have a turn--we'll compile a list poem--each line will begin:  
A symbol can be . . . .  
For example, A symbol can be a cross.  
A symbol can be meaningful.
- \* Colors are often used as symbols. We associate certain colors with certain things. For instance, green is associated with youth, jealousy, opportunity, money and greed. What is associated with red? White? Orange? Black? Gray? Blue? Pink and purple? Brown? Gold, Yellow?
- \* Work in groups and bounce ideas off each other. You have five minutes to write down as many phrases as you can think of that mention color. For example, red badge of courage, red tape, red planet, greenbacks, green horn, green with envy, white flag, white elephant, white as a sheet, House of Orange, Black Friday, black sheep, gray matter, gray beard, silver tongued, silver lining, blue period, a bolt from the blue, blue plate special, in the pink, looking through rose colored glasses, purple with rage, royal purple, browned off, brown as a berry.
- \* Let's share the phrases you thought of. Which ones are the most unique and original?
- \* Select one phrase to use a title for a color symbolism picture/design/pattern. Cut out shapes of that color from old magazines and glue them onto the paper to make your composition.

- 
- \* Write the title under your design and display it.
- 

OTHER THINGS TO CONSIDER:

- \* Auguste Renoir was an artist whose paintings depicted a "rose colored world." Do some research about Renoir to see if you agree with this statement. How did Renoir use color symbolically?



---

CONCEPT:	Artists sometimes magnify or minify subject matter.
OBJECTIVE:	To become aware of the attributes of large and small works of art
ELEMENT(S):	Shape, color, line
VOCABULARY:	Miniature, minify, magnify, enlarge, reduce, precision, detail, intricate

---

MATERIALS: Pencils  
Rulers  
Assorted materials such as buttons, beads, fabric, toothpicks, cardboard, matchboxes, styrofoam, etc.  
Glue  
Pictures of giant sculptures  
Example of a Persian miniature (both above are optional)

---

- \* How do you react to the comment "Bigger is better"? How about "The best things come in small packages"?
  - \* On your travels around America have you ever seen any examples of artwork where artists have magnified objects? Explain about them.
  - \* What is the opposite of magnify? How does reducing the size of an object affect it, apart from getting smaller?
  - \* Can you recall a book in which people and objects were magnified and minified? (e.g., Alice in Wonderland)
  - \* Using the variety of materials available, create a miniature artwork. It can be two-dimensional or three-dimensional, but not more than 1 inch in any direction.
  - \* When you are finished, explain any problems you experienced.
- 



---

OTHER THINGS TO CONSIDER:

- \* Experience the other end of the spectrum. Construct a magnified artwork. This may become a group effort. Brainstorm for ideas, subject matter, materials needed, logistics of building, etc., before you begin.

CONCEPT: Words can evoke images.

OBJECTIVE: To stretch the imagination and give experience in depicting word images

ELEMENT(S): Shape, color, line

PRINCIPLE(S): Variety

VOCABULARY: Evoke, image, suggest, visualize

---

MATERIALS: Paint  
Markers, crayons  
Paper  
Brushes  
Pencils

---

- \* Work in pairs--you have five minutes to list as many descriptive words as you can.
  - \* Read out loud what you have on your list.
  - \* Think about the actual words and how they might be described by a drawing--for example, how would you draw a "floating feather"? Try several sketches.
  - \* Choose one word from your list and develop.
  - \* You can make your painting into a poster by mounting it onto a larger piece of paper.
- 

OTHER THINGS TO CONSIDER:

- \* Invite a graphic artist to your classroom to interview them on how they might visualize words.
- \* Look in popular magazines for examples of word illustrations.





CONCEPT: Architecture is the art of designing buildings.

OBJECTIVE: To learn about several architectural styles and to design an original building

ELEMENT(S): Space, shape, form

PRINCIPLE(S): Proportion

VOCABULARY: Architecture, design, style, futuristic

---

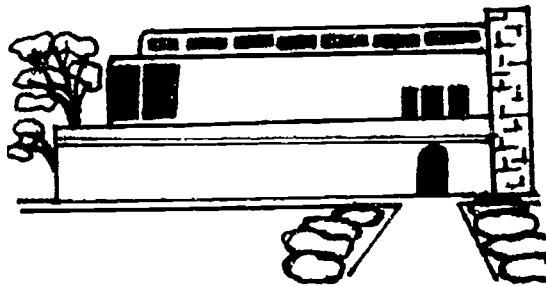
MATERIALS: Paper  
Pencils  
Rulers  
Examples of architecture from ancient Egypt, Greece, Rome, and modern buildings

---

- \* How would you define architecture?
  - \* Look at the examples of architecture and describe what you notice. How are the modern buildings like the ancient ones? How are they different? What materials are used in constructing a building? List some of the functions of a building.
  - \* Design an original building that includes an idea from one of the building examples you have been studying: columns, pyramids, etc. Be imaginative and try some unusual combinations. You may wish to be futuristic in your thinking.
  - \* Specific buildings might be designed e.g. private home, library, courthouse, school, etc.
  - \* Draw the building from the front, side or back view. or all three!
  - \* As a class look at each other's designs and see if you can identify the architectural forms or styles that have been influential.
-

## OTHER THINGS TO CONSIDER:

- \* Connect discussion of architecture with social studies lessons or ancient civilizations.
- \* For example, build models of the colliseum or parthenon out of styrofoam.
- \* Have a "toga" day.
- \* Do further research in the library on architectural styles.
- \* Take an "architectural tour" of your town.
- \* Contact a local historical society for more information.
- \* Invite an architect to your class and interview him/her.



CONCEPT: It is possible to improve the powers of observation.

OBJECTIVE: To be able to recall what a picture looks like after studying it

ELEMENT(S): Focus on one or two elements

PRINCIPLE(S): Emphasis, dominance

VOCABULARY: Memorize, study

---

MATERIALS: Reproductions of paintings or photographs  
Coverings in which small flaps have been cut that align on the painting to show identifying details underneath

---



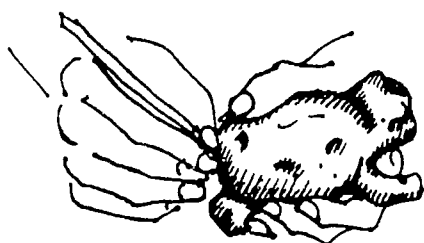
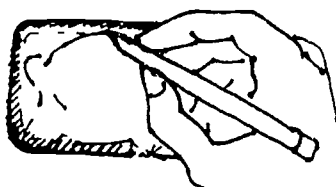
- \* We are going to play a couple of games which will exercise your powers of observation and skill in remembering.
  - \* I am going to perform a sequence of physical actions which you will have to recall in the exact order (pick up, scratch nose, etc.).
  - \* Now break up into groups and each group will have a painting to study for a four minute period. Pay attention to as much detail as possible--subject matter, artist, colors, line, composition, etc. At the end of that time the painting will be covered up with paper that has "doors" in it. Reveal just certain parts of the painting. Describe the painting as accurately as possible using the revealed areas as clues.
  - \* Share your observations.
  - \* After a few warm-up rounds, exchange pictures with another group.
- 

OTHER THINGS TO CONSIDER:

- \* Research at least one of the artists whose painting you have been studying.
- \* Write a report and display it next to the reproduction.
- \* Do a memory drawing.
- \* Prepare a listings of things observed.

- 
- CONCEPT: To give experience in creating three-dimensional form by cutting away (subtracting) from a solid form.
- OBJECTIVE: To execute a three-dimensional expression from an easily carved material
- ELEMENT(S): Shape, form, space
- VOCABULARY: Decorate, carve, whittle, subtractive, sculpture, three-dimensional, paring knife
- 

- MATERIALS: Bars of soap  
Paring knives  
Pencils  
Paper  
Cloth  
Examples of work of Michelangelo
- 



- \* The famous artist, Michelangelo, was an Italian painter and sculptor. (Show examples from library books or encyclopedias.) Subtractive sculpture is a technique that he used in carving his three-dimensional sculptures out of granite.
  - \* Today we are going to experience this procedure by using soap, an easily carved material.
  - \* First draw around the shape of the soap on a piece of paper. Draw a preliminary sketch of an animal, figure, automobile or whatever using the majority of the soap for your subject. Keep the drawing SIMPLE!
  - \* Working from the drawing, whittle away unnecessary areas. Cut thinly. Pieces that are too large result in breakage. Narrow arms, fingers, legs, etc. should be avoided as they will easily break off.
  - \* Rub with a dry cloth for a glossy finish.
  - \* Display your finished sculpture.
- 

OTHER THINGS TO CONSIDER:

- \* Find examples of Inuit Art. The Eskimos were wonderful carvers of many types of stone. Their forms are always simple and beautiful.

---

CONCEPT:	The shape of shadows can appear to be different from the shape of the object that casts them.
OBJECTIVE:	To become aware of the shape of shadows
ELEMENT(S):	Shape, line, value
VOCABULARY:	Shadow, silhouette, distortion

---

MATERIALS: Flashlight  
Pictures of shadows  
Simple objects to draw (pop bottle, box)  
Pencils  
Paper

---



- \* What causes a shadow?
  - \* Does a shadow always look like the object or person?
  - \* Make some hand shadows. In what way does the shadow appear different from the actual hand?
  - \* Finish this analogy--a shadow is to light as lightning is to \_\_\_\_\_.
  - \* We will darken the room and take a flashlight and experiment with making shadows. What happens when the shadow lengthens? What happens when the light is right over the object?
  - \* Draw a picture of an object with a strong shadow. Look at the shape of the shadow and describe how it is compared with the shaped of the object.
- 

OTHER THINGS TO CONSIDER:

- \* Create a cartoon strip with the story built around a cartoon character and his shadow.
- \* Look at the paintings of Remington and Breughel to see how they dealt with shadows.
- \* Use your imagination--do a drawing where the object casts a shadow different from its original shape (e.g., human form--animal shadow).

Note: Refer to the "Drawing Studio" video series (session 7).

---

CONCEPT:            Sculpture can exhibit movement.

OBJECTIVE:           To create a sculpture that depicts motion

ELEMENT(S):        Shape, space, line

PRINCIPLE(S):      Balance, movement, unity, repetition

VOCABULARY:        Stabile, mobile, stationary, motion, suspend, theme, assembling, kinetic

---

MATERIALS:        Construction paper  
                     Scissors  
                     String, fishing line or thread  
                     Pencils and crayons  
                     Wire or sticks for crossbars

---

- \* What is a mobile? How is it a sculpture?
  - \* Most sculptures are stationary; they do not move. Alexander Calder, a famous sculptor, called them stabiles.
  - \* Can sculptures move? What do you call a sculpture that can move? (kinetic)
  - \* Mobiles change and move because of balance and the wind.
  - \* Mobiles are interesting to watch. Why? What do you suppose is the most important thing to consider when making a mobile?
  - \* Mobiles are assembled from the bottom up.
  - \* Experiment--tie two objects to a single crossbar. Loosely suspend the bar on a third string moving the knot back and forth until balance is reached. Repeat with additional bars.
  - \* Now think of a theme for your own mobile (shapes, faces, animals, colors, etc.) and use the materials to construct your mobile. Remember--balance is an important consideration.
-

## OTHER THINGS TO CONSIDER:

- \* See if you can find some pictures of the stables and mobiles that Alexander Calder constructed.
- \* The Walker Art Center in Minneapolis has a slide/tape presentation on Alexander Calder available for \$2.00 rental.
- \* Art and Man Vol. 8, No. 1, 1977, "Calder's World, the Art of Mobiles."



CONCEPT: Artists are influenced by each other.

OBJECTIVE: To become aware that we are influenced by what we see, do and hear

ELEMENT(S): Shape, color, space, line, texture

VOCABULARY: Cannibal, inspiration, idea, spring-boards to imagination, style, interpret, influence

---

MATERIALS: An example of work done by one of the following artists: Rouault, Picasso, Matisse, Davis, Avery, Van Gogh, Rivers, Kandinsky  
Paper  
Pencils  
Brushes  
Paint

---

- \* There is an artist called David Hockney who made the statement, "Artists are like cannibals." What do you suppose he meant? Do you agree? Why? Why not?
- \* Hockney lived in California for a long time and was influenced by the environment there. He painted scenes around him, for instance, swimming pools. He was also influenced by Egyptian art and the stylized shapes of Egyptian figures appears in another series of his drawings.
- \* It is important to acknowledge that artists get ideas from each other--they do not copy--they are inspired. The other artists' ideas act as spring-boards for their imagination.
- \* Take a look at the work of this artist. His name is \_\_\_\_\_ and the title of the piece is \_\_\_\_\_.
- \* What do you notice about the style of this painting? Describe the lines and shapes used. How does this artists use color? What is the artist trying to convey? What impact does this painting have on the viewer?
- \* Now without looking at the picture, but using some of the artist's ideas, paint your own picture. You may select the way he uses lines, the type and use of shape, color or texture. Remember--do not copy what the artist has done, only interpret.



- \* Explain about your painting. What is it about? Why did you select the colors you did? What was the most important idea you used from this artist?
- \* Make an exhibit of the paintings. Title them if you wish.

---

OTHER THINGS TO CONSIDER:

- \* Research the life and times of the artist whose style inspired you.
- \* The Walker Art Center in Minneapolis has a slide/tape presentation on David Hockney available for a \$2.00 rental fee.



---

CONCEPT: The space around an object is as important as the actual object.

OBJECTIVE: To learn how to perceive the shape of a space

ELEMENT(S): Shape, space, line

VOCABULARY: Negative, positive, jigsaw, interior, outline, format

---

MATERIALS: Black construction paper (9" x 12")  
White paper (9" x 12")  
Pencils  
Scissors  
Glue  
Drawing of scissors  
Folding chair to draw

---

- \* Think about this statement made by Samuel Beckett, "Nothing is more real than nothing." What do you think he meant?
- \* Look at this drawing of the scissors.
- \* Draw the pair of scissors. Use a continuous line. Remember to draw large. Fill the page.
- \* We refer to the object as the positive shape.
- \* The space around the positive shape is called the negative space. Space can be a shape too. How many negative shapes can you see around the scissors? Count them.
- \* Cut out all the negative spaces or shapes and reassemble them on a piece of black paper. Glue them down when they are in the correct position.
- \* Take another piece of paper and looking at the scissor drawing, draw just the negative shapes around and in the positive shape--make sure you have the interior and exterior shapes drawn.
- \* Look at the negative shapes--can you also see the positive shape?
- \* Now look at the folding chair. Count all the negative spaces/shapes that you see in the interior of the chair. Move your position and look at the chair from a different angle--how many negative shapes/spaces can you see now?

- \* Select one angle from which to draw the chair. You are going to draw just the interior negative shapes. Start at the top and work down. Only draw the interior negative spaces.
- \* When you have all the negative shapes drawn draw the outline of the chair around those interior negative shapes.
- \* Look at the result and compare with the actual chair. This is an important exercise. It teaches you that positive shapes and negative shapes share the same edges. If you draw one edge you have also drawn the other.

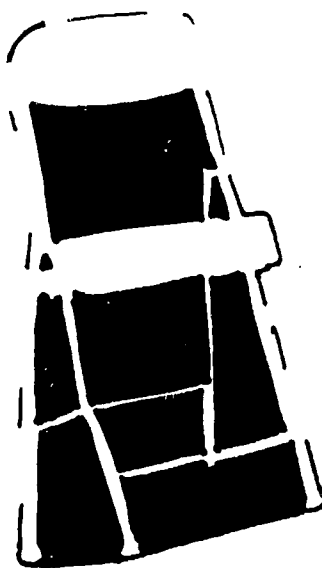
Note: Refer to the "Drawing Studio" video series (session 6).

---

OTHER THINGS TO CONSIDER:

- \* Take old magazine pictures and identify and cut out just the negative shapes around the positive shapes.
- \* Practice more negative space drawings; some good subjects might be:

trees or plants  
projection cart  
an egg beater  
a friend posing as a baseball player at bat  
a still-life arrangement that you compose



CONCEPT: Rhythm can be created with shape and textures.

OBJECTIVE: To illustrate how rhythm can be achieved using shapes and textures

ELEMENT(S): Space, shape, texture

PRINCIPLE(S): Rhythm, repetition

VOCABULARY: Assemblage, three-dimensional

---

MATERIALS: Shallow box (pop can flats)  
Scissors  
White glue  
Heavy papers, cardboard torn in strips  
3-D materials (small wooden scraps,  
styrofoam balls, peanuts, broken toys,  
etc.)  
Spray paint (black, brown, neutral)  
Examples of Louise Nevelson sculptures

---

NOTE: Introduce to the students the work of Louise Nevelson by slides, prints and narration provided.

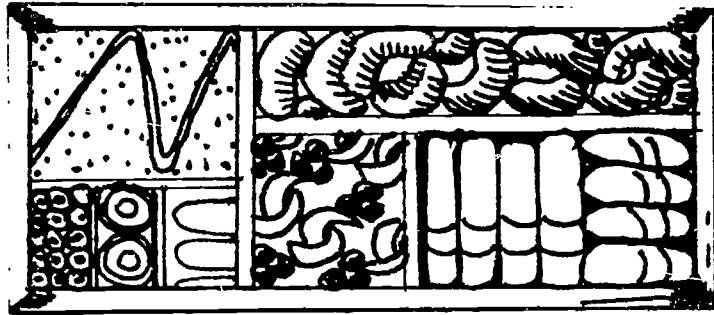
- \* Tear cardboard into strips. Look for shapes that are similar. Can you find several circles, rectangles? Select similar 3-D shapes and arrange and rearrange them into a pleasing design.
- \* When we listen to music, we can hear the rhythm. We hear a repeated beat over which the melody flows.
- \* How can you repeat similar shapes to create rhythm that you can see?
- \* In creating a sculpture, Louise Nevelson doesn't "throw" her discarded objects just anywhere. She places each object very carefully and sees how it goes with the rest. She arranges bit by bit until an overall rhythm is created.
- \* Pretend you are Louise Nevelson; arrange and rearrange the shapes. Why does one way look better than another?
- \* When satisfied with an arrangement, glue into place.

- \* Take outdoors and spray all one color.
- \* Display the sculptures in a group.

---

OTHER THINGS TO CONSIDER:

- \* Suggested reading: Art and Man, November, 1981.



## LOUISE NEVELSON

Louise Berliawsky was born in 1899 in Kiev, Russia. When she was five, her family moved to Rockland, Maine, where her father began a successful lumber business. As a young child, Louise spent much of her time in the lumberyard assembling and carving scraps of wood. At the age of five, she knew she would be an artist; at seven, she knew she was going to be a sculptor.

She married Charles Nevelson at age 20 and moved to New York City. She soon realized she could not have the kind of marriage her husband wanted and still be an artist.

Louise Nevelson worked hard for nearly 20 years before discovering the style that would make her one of the most important sculptors of this century. She was fascinated by the shape of everything she saw, and in her work began to use the old discarded pieces of wood she found in the city streets.

People wondered about the strange woman they saw carrying home milk boxes, orange crates, chair pieces, table legs, and toilet seats. They never guessed that she was transforming "all that junk" into her own magical world and that someday "that strange woman" would be one of the world's most famous artist.

"I create my own universe with shapes."  
Louise Nevelson

It is still dark, and the city streets outside the small brick building in lower Manhattan are quiet and empty. From the street, the little house looks conventional, but the inside is very different. Piles of old crates and furniture parts fill the room. Bulging cabinets and closets are packed with posts, knobs, wheels and sticks. Shelves overflow with plans, driftwood, dowels, tools, and blocks of wood. At the far end of the house, a light is burning. Under it sits a woman surrounded by more pieces of wood. She glues together a quick sculptural "sketch" made of cardboard. Then she turns to a pile of packing cases and begins to glue wood fragments inside them, trying first one shape then another until she is satisfied. She works on this piece for awhile, then picks up the whole thing and adds it to another pile across the room.

Finally she reaches for a paint can and sprays the entire structure black. She turns and we can see her better. From her ears dangle huge black earrings, the turban on her head is covered by a black riding cap, and most surprising of all, at least three pairs of false lashes are glued to her eye lids.

Every morning for over 40 years, Louise Nevelson has been rising at 4:30 a.m. in order to build her own universe. She creates a world of nature and mythology, of change and growth. She turns ordinary objects into poetry. The discarded things she uses in her "landscapes" are chosen

for shape, scale and texture, not for their original purposes. A tennis racket might be a moon, a chair leg can suggest a soaring tower or a mysterious plant. Because the objects Nevelson uses are old and worn and are just fragments, her sculptures convey the feeling of ancient or ruined civilizations. And she paints everything one color to unify the entire work so the shapes become the most important element.

Art and Man

November 1982 p. 45

No matter how complicated a Nevelson sculpture may seem to be, usually a simple geometric shape such as a circle, a square, a rectangle, or a triangle is repeated throughout the total design. The repetition of the same shape creates rhythm. After looking at the examples, remember that Nevelson's sculptures are very large. We're going to create small "Nevelson type" sculptures using objects that have been discarded.

CONCEPT: Multiples of the same image can be made using a stencil

OBJECTIVE: To introduce the stencil process

ELEMENT(S): Line, shape, space, texture

PRINCIPLE(S): Repetition

VOCABULARY: Stencil, positive, negative

---

#### CUTTING THE STENCIL

MATERIALS: Stencil paper (commercial) white tag, or heavy drawing paper  
X-acto knife, mat knife, or stencil cutter  
Cutting board (heavy cardboard, old drawing board or plexiglass) to protect desk top when cutting stencils with a knife

---

- \* Prepare a simple drawing.
  - \* Lay stencil paper over the drawing. If using a heavier stencil paper, the drawing can be done directly on stencil paper.
  - \* Place stencil paper on the cutting board and cut around the outlines. (thin lines are not very successful)
  - \* The paper from which the shapes have been cut is the negative stencil.
  - \* The shapes which fall away from this stencil are the positive stencils.
- 

#### CRAYON STENCIL

MATERIALS: Cut stencils (from above procedure)  
Crayons  
Drawing paper  
Eraser  
Newspaper

---

- \* Lay the negative stencil on a sheet of newspaper. Crayon heavily on the stencil paper around the edges of the design.



- 
- \* Hold or fasten the stencil firmly in place over the drawing paper.
  - \* Transfer the crayon from the stencil onto the drawing paper with an eraser.
  - \* Another option is to hold positive stencils in place using crayon drawn in outward strokes around shapes.
  - \* Try moving and repeating the design.
- 

#### SPATTERED STENCIL

MATERIALS:      Cut stencils (from preceding procedure)  
                 Tempera  
                 Drawing paper  
                 Small piece of window screen  
                 Old toothbrush  
                 Tape  
                 Newspaper

---

- \* Tape drawing paper in center of newspaper. Place stencil on top of drawing paper.
- \* Have small amount of paint on toothbrush. Hold screen above the paper and rub back and forth across it with the toothbrush.
- \* Repeat design.

Note: Experiment on scrap paper first.

---

#### SPONGED STENCIL

MATERIALS:      Cut stencils (from preceding procedure)  
                 Tempera  
                 Small piece of sponge  
                 Drawing paper  
                 Clip-style clothespin

---

- \* Place negative stencil over the drawing paper, hold or fasten securely.
- \* Pick up sponge with the clothes pin or fingers, lightly dip it into the paint. Press lightly so that the sponge texture is evident. Avoid scrubbing!

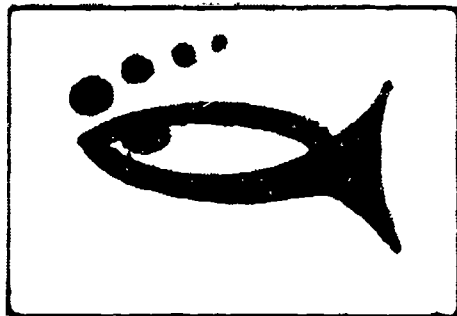
Note: Experiment on scrap paper first.

- \* Use positive stencil also. Sponge paint around these shapes.
- \* Repeat design.

---

OTHER THINGS TO CONSIDER:

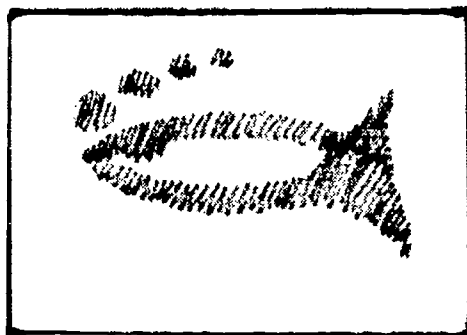
- \* Other materials such as chalk, watercolor, or colored pencils may be used for the stencil process.



CUT A STENCIL



USING POSITIVE STENCIL SHAPE



FINISHED PRINT

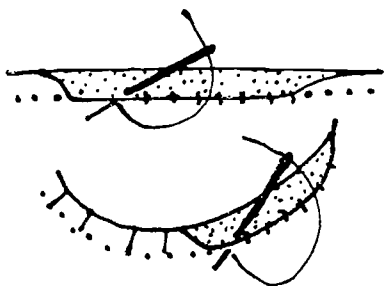
---

CONCEPT:	Fabric and thread can be used to create art work.
OBJECTIVE:	To become familiar with simple stitchery and applique techniques
ELEMENT(S):	Shape, space, texture
PRINCIPLE(S):	Balance, variety
VOCABULARY:	Stitchery, applique, soft sculpture, running stitch, couching, cross stitch, satin stitch, blanket stitch, embroider

---

MATERIALS: Large eyed needles, pins  
Assorted fabric pieces  
Trims, buttons, yarn, thread  
Padding  
Scissors  
Examples of applique, stitchery, etc.  
(optional)

---



\* Artists often use materials in unusual ways. They use yarn, thread, string, strands of hair, vines, etc. Sometimes they weave with them and make tapestries. Other times they sew with them and make embroideries. Another technique fiber artists use is called applique.

\* Applique is created by stitching cut pieces of fabric onto a cloth background. The appliqued pieces can be padded to give a three-dimensional effect, (show examples).

\* Use the yarns, threads and fabric to create an unusual design or picture using applique and stitchery.

\* Practice some of the suggested stitches first. Combine and invent variations of your own.

\* Remember that applique and stitchery takes time and should be done carefully. Take pride in good craftsmanship.

---

#### OTHER THINGS TO CONSIDER:

\* Do some research on the applique technique. Find out the history of this technique.

\* Arrange a special exhibit of fabric and fiber arts made by students and parents.